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WHAT SHALL WE DO WITH BROADWAY?

It is a characteristic of the great City of New York, that like an overfed Alderman, it is constantly beset with terrible fancies and nightmares, with which it wakes up every now and then, rolling its huge eyes about in its head, and asking itself Where am I, and what in the world am I doing? And pretty much as the City Father goes off into his wild hallucinations upon a sirloin, or turtle, or a pair of cany-back ducks, the Metropolis is troubled at one time with a bridge across the East River, at another with an altitudinous observatory, at another time with a ship-canal through the Island. There is, however, most frequently uppermost in the Alderman's distresses, the idea of a Goblin Figure seated immovably and unmanagably on the very crown of his belly—so the City is prevailingly haunted with the leading Idea—What is to be done with Broadway? And a long, many-folded, and slippery anaconda is Broadway to handle and dispose of. Broadway the shiny and elegant—Broadway the muddy—the rich, the poor, the dark, the illuminated, the citified and countrified, prosy and romantic, street of homely men and handsome women—child of misery and great-grandmother of a brood of cheerful sights, the widow, the orphan, the husband, the wanton, the hope and the despair of Town-councils—the mighty thoroughfare and the impassable. What is to be done with it? That is everybody's question, whispered in conversation, at tea-tables and in auction-rooms. Offered at private sale and hammered over on change—and shouted aloud, in a cry of wailing agony, by thirty-four miserable and uninventive City Fathers. Shall it be widened or shut up? Railroaded over, in the air—or tunnelled under ground? Won't somebody take it off our hands? If some other City—Boston or New Orleans would only be good enough to take it off our hands; or if we could only smuggle it across the river to Brooklyn! Something must be done—that is as clear as the brightest Indian summer sun with all the burners on—or we shall go mad with thinking of it: the omnibuses will be the death of it. They have a design

on it, we are sure, which they have been long maturing, and which they are daily more and more bent on putting in force. They are in a conspiracy against the good old gentleman, and are clearly determined to allow him not a moment's peace, from six o'clock in the morning to bloody midnight, till they have had their own cruel way with him. And as if four hundred such boisterous fellows were not enough for him, they are perpetually entering into plots, and wicked conspiracies with caravans, wild beast shows, fire-engines, target excursions, funeral processions, and what not, of racket and riot, to put an end to him; to stop the channels and kill him off with a compound apoplexy at both ends. Is there no doctor in the land, no man of science, street-opener, or son of Macadam to bring him relief? He must be let blood, and have a sluice or two opened, or we shall soon hear no more of poor Broadway. Taking his case into hopeful consideration, we, a young practitioner on streets and highways, have ventured to think a little of his desperate case, and have humbly concluded there is no help for him, save by application of the lancet, and touching one or two of the nearest lateral arteries. In a word, to treat his constitution properly and plainly, why should good Broadway alone and unaided be put to the tax and weariness of doing all the omnibusing, wagoning, and coaching of this great city? It is too much to ask—unnecessarily and unchristian-like to impose that fearful burden on one poor pair of shoulders. Then what shall be done? Simply demand that the up-town avenues shall do their share of the thoroughfaring of the city; that stages of the Knickerbocker, Dry-Dock, Third Avenue, and all other remote avenues and lines be enjoined to drive straight on for the Battery, or as near that focus as may be, by way of Nassau street, Greenwich, Hudson, Mercer, West, and other parallel courses. This arrangement, slight as it may seem, would unquestionably lower the head of grandfather Broadway not a little, and advance his collateral kindred, the side streets, somewhat in worldly importance.

A good deal of the gay and busy travel which now throngs the great thoroughfare would be diverted with the current of omnibuses, the coaches would follow in part, and such as are ambitious to look or be looked at in carriage windows, and be gratified by the promenaders on the new lines. This direction of the stages, in the parallel streets, seems to us the only real and available disposition of the vexed question, What is to be done with Broadway? The railroad project appears to us as impracticable and wide of the mark as ballooning. Broadway, in spite of its comprehensive and sin-ominous name, is really a straight and narrow way; it does not admit of a monopoly of its centre by iron tracks, to say nothing of the loss of character by clapping him in such a stiff and straitened bodice.

Whatever our speculations are worth we hope the question will be satisfactorily and comfortably disposed of, with some of the others with which our city air has swarmed as long as we can remember. The Metropolis seems to be a favorite Christmas Goose, for every malapert and unpractised carver to try his hand upon. We remember the great

Canal across the Island, some fifteen or twenty years ago; the bridge on the East River; the ferrying around the point of the city, and landing by the way, a sort of substitute for omnibuses, with scores more which have come and gone with the dreamers who dreamed them. For many a day to come too, down the long centuries with the visions conjured up to vex aldermen, fatten commissioners, and furnish a happy and ready topic for the city-item writers of the coming ages—Topmost of all, we imagine, the question will still be vexed into the indefinable Future—What shall we do with Broadway?

THE PUBLIC LIBRARIES OF EUROPE.

In March last, a Select Committee was appointed by the British House of Commons, on the best means of extending the establishment of Libraries freely open to the public, especially in large towns, in Great Britain and Ireland. This committee consisted of fifteen persons, who had power to send for persons, papers, and records. They met in April and May, examined thirty-two witnesses, and submitted their report in July, when it was ordered to be printed. The result of this interesting inquiry is before us, in a handsomely printed folio volume, of 337 pages, with many engraved maps and plans, statistical tables, &c., forming one of the most valuable works on the public libraries of Europe and America that we have seen; in fact, we believe the most complete that exists. The subject is one which is so interesting to our readers, and one to which the columns of the Literary World are particularly devoted, that we propose to present the leading facts which this inquiry has brought forth.

Among the witnesses examined were Mons. Guizot, late Prime Minister of France, and M. Van de Weyer, Belgian Minister to London, both of whom took much interest in the inquiry, from their intercourse with literary men and familiarity with public libraries. They were therefore enabled to give much valuable information to the committee. Besides these, there were examined several members of parliament, various gentlemen connected with the British Museum, with the Universities of Oxford and Cambridge, with Public Institutions and Libraries in England, Scotland, and Ireland, as well as with the Continental Libraries, and others familiar with books. The facts relating to American Libraries were given by Mr. Henry Stevens, a gentleman well known to the public institutions and literary men of New York and New England.

The grand result of the inquiries respecting the public libraries in Europe is the following. It shows that in the British Isles and in Holland, there are fewer books in the public libraries in proportion to the population, than in any other countries in Europe. That the public libraries of England, as well as those connected with the Universities, are less accessible to the public than the libraries on the Continent. That the tax on books is greater, making their cost more than in other countries. That the duty on foreign books is greater. And that there is less provision towards enabling the humbler classes to read, or

to improve their minds, than in any other country in Europe which ranks among civilized and enlightened nations.

The smaller States of Germany take the highest rank as far as the number of books, in proportion to the population, is concerned. They have in their public libraries 450 volumes to every 100 of the population; Denmark has 412; France, 129; and the British Isles but 68 to every 100 of the population. We shall present a full table, exhibiting the same relative proportion of books and population in all the countries of Europe, and with the United States. It appears that—

	Public Libraries.
France contains, - - -	107
Belgium, - - -	14
The Prussian States, - - -	44
Austria, with Lombardy and Venice, - - -	48
Saxony, - - -	6
Bavaria, - - -	17
Denmark, - - -	5
Tuscany, - - -	9

Of all these Libraries it may be generally stated that admission is granted unrestrictedly; to the poor as well as to the rich; to the foreigner as well as to the native.

If the principal Libraries of the several capital cities of Europe be arranged in the order of their respective magnitude, they will stand as follows:—

	VOLS.
Paris (1) National Library, - - -	824,000
Munich, Royal Library, - - -	600,000
Petersburgh Imperial Library, - - -	446,000
London, British Museum Library, - - -	435,000
Copenhagen, Royal Library, - - -	412,000
Berlin, Royal Library, - - -	410,000
Vienna, Imperial Library, - - -	313,000
Dresden, Royal Library, - - -	300,000
Madrid, National Library, - - -	200,000
Wolfenbuttel, Ducal Library, - - -	200,000
Stuttgart, Royal Library, - - -	187,000
Paris (2), Arsenal Library, - - -	180,000
Milan, Brera Library, - - -	170,000
Paris (3), St. Genevieve Library, - - -	150,000
Darmstadt, Grand Ducal Library, - - -	150,000
Florence, Magliabechian Library, - - -	150,000
Naples, Royal Library, - - -	150,000
Brussels, Royal Library, - - -	133,500
Rome (1), Casanate Library, - - -	120,000
Hague, Royal Library, - - -	100,000
Paris (4), Mazarine Library, - - -	100,000
Rome (2), Vatican Library, - - -	100,000
Parma, Ducal Library, - - -	100,000

The chief University Libraries may be ranked in the following order:—

	VOLS.
Gottingen, University Library, - - -	360,000
Breslau, University Library, - - -	250,000
Oxford, Bodleian Library, - - -	220,000
Tubingen, University Library, - - -	200,000
Munich, University Library, - - -	200,000
Heidelberg, University Library, - - -	200,000
Cambridge, Public Library, - - -	166,724
Bologna, University Library, - - -	150,000
Prague, University Library, - - -	130,000
Vienna, University Library, - - -	115,000
Leipsic, University Library, - - -	112,000
Copenhagen, University Library, - - -	110,000
Turin, University Library, - - -	110,000
Louvain, University Library, - - -	105,000
Dublin, Trinity College Library, - - -	104,239
Upsal, University Library, - - -	100,000
Erlangen, University Library, - - -	100,000
Edinburgh, University Library, - - -	90,354

The following list shows the Public Libraries in England, when they were founded, and the number of volumes they contain.

	Founded.	Vols.
The British Museum, London, - - -	1753,	435,000
Sion College, Library, do. - - -	1631,	35,500
Dr. Williams's Library, do. - - -	1716,	17,000
Archbishop Tenison's, do. - - -	1684,	3,000

	Founded.	Vols.
Bodleian Library, Oxford, - - -	1597,	220,000
All Souls' College Library, Oxford, - - -	do.,	50,000
Christ's Church College Lib. do. - - -	do.,	30,000
Ashmolean Library, do. - - -	1714,	30,000
Four others, do. - - -	do.,	43,000
Public Library, Cambridge, - - -	1484,	166,724
Queen's Coll. Lib. do. - - -	1448,	35,000
Trinity Coll. Lib. do. - - -	do.,	30,000
Two others, do. - - -	do.,	30,000
Chetham Library, Manchester, - - -	19,900	
Warrington Public Libraries, - - -	4,500	

Of these Libraries eleven were formerly entitled to receive a copy of every new work on its publication. This privilege is now restricted to five, viz. The British Museum, The Bodleian Library, The University Library (Cambridge), The Advocates' Library (Edinburgh), The Library of Trinity College, (Dublin).

The public libraries of Great Britain are not strictly free; access can only be had to them to read on certain conditions, such as being introduced or recommended by authorized persons known to the Librarians. From none of them can books be taken out except such as are the property of societies or learned bodies. The only Library strictly free is Chetham's Library at Manchester. This is accessible to any one who applies for a book to read, but it cannot be taken out. From the University Libraries of Oxford and Cambridge, not only the public, but the under-graduates of the University, are generally restricted. The Bodleian Library is only accessible to Masters of Arts and those of higher degrees. In Cambridge during the present year some of the restrictions have been removed, so that under-graduates are admitted under certain restrictions, and books may even be taken out at the recommendation of, and a written order from a tutor. The British Museum was founded in the year 1753. The appropriations made by government from this time to the year 1848 inclusive, for printed books, are £117,068, or about \$585,000. For manuscripts £45,333, or \$226,500. Until the year 1830 the grants were small, except in three cases at different periods, when £6,000, £8,119, and £11,711, were granted. In 1830 there was a grant of £1,084, which sum has been regularly increasing until within ten years the annual grant has been from £4,000 to £10,000, for printed books alone. Special grants are made for the purchase of manuscripts when opportunities offer to secure such as are valuable, which seems for the last ten years to have averaged £2,000, or \$10,000 a year. In 1847 Parliament voted £10,000 or \$50,000 a year for ten years, making altogether \$500,000, exclusively for the purchase of printed books for the British Museum. This large amount is not required for the purchase of new books as they appear, but it has been, and will continue to be chiefly expended in making every department as complete as possible.

PAROCHIAL LIBRARIES once prevailed to a considerable extent throughout England, Wales, and Scotland. Some of these are in a flourishing condition, but the greater part have been neglected. They were generally "founded by the charitable contributions of well disposed persons for the better prosecution of the studies of the indigent clergy." Of these libraries 165 exist in England and Wales, and sixteen in Scotland. In Hampshire is one of these libraries, which contains many valuable books, in which there is a notice stuck up, dating 125 years back, stating that all persons who take away books must deposit their value, showing that it was once a public and a lending library.

These libraries originated with De Bray, founder of the Society for the Propagation of the Gospel in Foreign Parts, who founded sixty of them in 1704 and following years; and his associates after him founded seventy-eight more between the years 1757 and 1801. They contain from 200 to 1500 volumes each, and from their being described as "clerical" in a report recently made, the books probably consist of Theology and Ecclesiastical History. None of them have catalogues.

CATHEDRAL LIBRARIES.—There is also a set of libraries called Cathedral libraries, of which there are twenty-four in England and seven in Ireland. The basis of these is theological. Few additions have been made to them till recently, and the books have been much neglected. The number of volumes in each varies from 1500 to 5000, with one of 7200 and another of 11,000 volumes. By a recent regulation in seven of these libraries, all persons bringing a guarantee of their respectability are permitted to read freely. While a spirit of liberality exists in some, the reverse, together with great neglect, is apparent in others. The Cathedral Library of Cork, founded by Archdeacon Pomeroy in 1723, for public use, has never been accessible to the public within the recollection of the oldest persons. There is no permanent fund for the increase of these libraries except that at Canterbury, which has £550 a year from caputal funds; and that at Durham £200 from a similar fund. Some of these collections contain books of great rarity and value, such as books printed by Caxton, early Bibles, etc. In some instances these have been sold, and modern books purchased with the proceeds.

THE RELIGIOUS TRACT SOCIETY in London has largely contributed to the founding of small libraries in Great Britain and Ireland. Its custom is to contribute the same amount in its books as may be raised by the friends of these libraries. In this way since 1832 it has made grants to 5410 libraries, averaging about 100 volumes to each. The value of the books sold and granted is £24,800 (about \$123,000). Besides books of a religious and moral character, the Tract Society publishes a variety of historical works, popular works on science, etc. The Society is conducted by an equal number of dissenters and members of the Church of England; hence none of its books are of a sectarian character. The result of the circulation of these libraries has been of a beneficial character; many persons seeking recreation and instruction in literature rather than in the public-houses and other places of amusement.

MECHANICS' INSTITUTES.—Associations so called prevail to a considerable extent in Birmingham, Manchester, and other large towns. Although professedly formed for working people, but few of this class are able to join them in consequence of the expense, small as it is. They are supported chiefly by the middle classes, and by the higher order of skilled artisans. Attached to the Institutions are libraries. Some of them have lectures, debating clubs, and improvement classes besides. In Yorkshire they are all associated into a body called the "Yorkshire Union." This embraces seventy-nine institutions, and twelve more have asked for admission. The total number of members is about 16,000. The average number of books in each library about 900. The Mechanics' Institute at Liverpool has 3123 members; the two at Manchester together about 4000. It is believed that the total number of these Associations and Scientific

Societies, large and small, in England and Wales, amounts to four hundred.

Much information was given to the committee by Mr. Dawson, a gentleman who had been engaged in delivering public lectures, and had visited all the manufacturing towns of England and Scotland. It appears that in Manchester and Birmingham there are numerous libraries, belonging to learned societies, mechanics' institutions, artisans' and working men's clubs. The books in the mechanics' institutions are mostly presented; many are of little value, turned out of people's shelves, such as old magazines, annual reports, and the like. Out of a thousand volumes, not more than four or five hundred are useful. The artisans' and working men's libraries are very small, and consist chiefly of novels, with some political works. They are kept in public houses, where people resort; they pay a small subscription, take a glass of ale, and read. There is an increasing desire for books on historical and political subjects, and it is believed if books in these and the higher departments of literature were accessible to working men, they would read them with eagerness.

There are many instances in which a few working men club together and spend what spare money they have in buying political books; not the writings of any particular school, but of various ones, and spend their evenings in reading them. In Manchester a few collections of books have been made by the factory people. In Birmingham cheap subscription rooms have been opened, which are so crowded that all cannot gain admission who apply. In London no provision is made by which working men can get access to books, in the public libraries, as they are closed before the hour when they can read. If they want to read a particular book they must buy it, unless they can find it at one of the coffee-rooms.

It has been observed that the increase of reading decreases the turbulent spirit which arises from ignorance. When people read most, they are least liable to have their feelings excited by mere appeals. The cultivation of a taste for reading soon creates a desire for better books, and the cheap, trashy stuff is thrown aside. Some of the most intelligent and best-read in Birmingham are working men. This class of people write a great deal of poetry (such as it is), and contribute much solid matter to the newspapers. Three prize essays on the observance of the Sabbath were lately gained by working men in Birmingham.

The system of lectures which has been tried at the Mechanics' Institutes has had a beneficial effect upon the people, as well as upon the institutions. The most accomplished men who have gained a popularity by their writings or by their lectures, always have the preference, and draw a large number of hearers. An instance of the influence of lectures upon the reading of the town of Manchester, was shown in the effect produced by Mr. Dawson's Lectures on Cromwell, when every book on the subject in the libraries of the town was out at the same time. In this way lectures increase the taste for reading; better books are called for; a spirit of liberality is diffused among the people; and the institutions take a higher rank.

Some of them, it appears, determined to exclude all theological books, and the result was that Paley's Natural Theology, and Dr. Channing's Works were rejected, though the calls for the latter were very numerous. The extent to which books are read is shown from the fact, that the issues of books are three times that of the whole number in the library.

And when it is considered that nearly one half the books in the libraries possess no interest, and are scarcely ever looked at or taken out it will appear that the books are read over six times during the year.

Among the rural population the facilities for reading are less than among the mechanics and working men in towns; in fact, farmers of the smaller class manifest little desire to read or send their children to school. The wealthy tenantry do not encourage education, nor take as much interest in the people as a wealthy landlord. The laboring class often show a greater desire to send their children to school than farmers, and the latter already exhibit a jealousy towards their work people, for their efforts to elevate the intellectual character of their children. In some districts the farmers are aroused, but these are men who have been to school, and appreciate the advantages of knowledge.

LONDON COFFEE-HOUSES AND TEA ROOMS.—In London, among the working classes, there has been a great improvement in their moral, social, and intellectual character during the last twenty years, which is attributed mainly to the establishment of coffee-houses. These have multiplied to a great extent, 2000 being now established in London. Connected with them are newspapers, periodicals, and cheap publications. About five hundred of these coffee-houses have libraries, and one of them, "Potter's Coffee House," Long Acre, has 2000 volumes, and is well supplied with newspapers and magazines besides. Some of the larger ones are visited by 1500 persons daily, and one seldom goes there without finding them crowded with working men. It may then at once be seen, that they have proved to be most valuable organs in extending habits of sobriety, as well as in promoting a taste for periodical literature and books throughout London. Formerly there was a great deal of drunkenness, pugilistic combats, cock-fighting, and other brute sports among this same class. These have now greatly diminished, and to a great extent ceased in many parts of the metropolis. It is worthy of remark that no periodicals or libraries are connected with the famous *gin palaces*. It should also be stated that spirituous liquors are not sold at the coffee-rooms. Tea and coffee are only supplied.

The great improvement noted is owing to an increased circulation of newspapers, in consequence of a reduction in the stamp duty in 1836. In that year the circulation of newspapers in the United Kingdom was 35,576,056. In 1842, which is the last return made to the House of Commons, it was 61,495,503; and cheap periodicals have increased more than a hundred fold during the same period. Some of these it may be well to mention:—

The Family Herald circulates weekly	125,000
Chambers's Journal " "	70,000
Eliza Cooke's Journal " "	60,000

The price of each of these journals is 1½d. The Family Herald has been established between two and three years; and Eliza Cooke's Journal only three or four weeks when this report was made.

(To be continued in our next.)

Real alleviation of the loss of friends, and rational tranquillity in the prospect of our own dissolution, can be received only from the promises of Him in whose hands are life and death, and from the assurance of another and better state, in which all tears will be wiped from the eyes, and the whole soul shall be filled with joy. Philosophy may infuse stubbornness, but religion only can give patience.—Dr. Johnson.

Reviews.

WORDSWORTH.

The Excursion: A Poem. By William Wordsworth. New York: C. S. Francis & Co., 252 Broadway.

It is a fine thing to think of a man, in a moral solitude, swung away into a quiet eddy beside the rushing current of the world's life, with mind full of imagery, and drinking in new draughts from its loving contact with this beautiful earth; full of profound and consoling thoughts upon human life and destiny, the harvest of a serene and blameless spirit; with heart blessed in its love of nature, and busy in active sympathies for the miseries of humankind; addressing himself to the labor of unfolding his inner mind, of sending forth his meditations, clad in the melody, and with all the adornments of noble verse, for the profit and comfort of mankind. Yet such is our vision of Wordsworth, when he "retired to his native mountains, with the hope of being able to construct a literary work that might live." Now, the world acknowledges him a sage, and is content to sit at his feet; confident that so pure and calm a spirit must see the truth far less distorted by the mists of passion or of prejudice, than it appears, and is known to appear by the many who yearn for, yet know not how to find light and order, amid darkness and confusion.

In this poem of "The Excursion," the author avows more openly than is the custom of poets to do, his design directly to instruct. It seems to require then a twofold criticism,—of its poetry, strictly so called, and of its morality and religion.

It is a succession of many beautiful pictures of nature, and beautiful and touching ones of life. Imagination is enticed along by the music, by glimpses, and longer visions of beauty; and now and then, catching the life of the poet, she soars, on wide-spread pinions, into her own ineffable empyrean, whither come strange gleams of eternity. No poet, as Wordsworth, appeals so to that deep inner sense of which we are ordinarily unconscious, yet which sometimes, when imagination is triumphant, brings us to wonderful sights and listenings.

"Has not the soul, the being of your life,
Received a shock of awful consciousness,
In some calm season, when these lofty rocks
At night's approach bring down the unclouded sky,
To rest upon their circumambient walls;
A temple framing of dimensions vast,
And yet not too enormous for the sound
Of human anthems,—choral song, or burst
Sublime of instrumental harmony,
To glorify the Eternal! What if these
Did never break the stillness that prevails
Here,—if the solemn nightingale be mute,
And the soft woodcock here did never chant
Her vespers,—Nature falls not to provide
Impulse and utterance. The whispering air
Sends inspiration from the shadowy heights,
And blind recesses of the caverned rocks;
The little rills, and waters numberless,
Inaudible by daylight, blend their notes
With the loud streams; and often at the hour
When issue forth the first pale stars, is heard,
Within the circuit of this fabric huge,
One voice—the solitary raven, flying
Athwart the concave of the dark blue dome,
Unseen, perchance above all power of sight—
An iron knell!—with echoes from afar
Faint—and still fainter—as the cry, with which
The wanderer accompanies her flight
Through the calm region, fades upon the ear,
Diminishing by distance till it seemed
To expire; yet from the abyss is caught again,
And yet again recovered!"

The unity of the *Excursion* is in its moral design. Hence it is a poem *sui generis*, and is to be judged by its own law. We see not why an author is not justified for constructing a poem like this, as well as for writing a Tragedy, and abjuring strictly all the unities

provided only he gives poetic delight enough. And if by means of *that*, he can find more auditors for his didactic instruction, or can the better instruct, who shall gainsay his taste or disparage his performance? Wordsworth possesses not dramatic power. Well and good. It is no right criticism of his works to say *that*, except when he attempts a drama. According to his power he has written. Let us not complain that he could not do all things, but find what he has done, how much and how valuable delight his work can give us. To look after this is the province of honest criticism. Yet much of the criticism of poetry in these days is in defiance of this. It is perpetually complaining that something is *not* in this or that poem, showing how much better it might have been, how inferior to something else it is, &c., instead of examining its capability of giving delight, and acknowledging or denying it, showing whether the author has been successful or mistaken in his *method*, or pointing out how he might amend it, and deciding, not arrogantly, but with appeal to others' tastes, whether the poem can give delight enough, or delight true or intense enough to make it worth a place in literature.

Criticism has become very expert in these times; yet as to poetry, we cannot but think it is yet in its infancy. Coleridge has given us a noble specimen of it in his critique on Wordsworth, in the *Biographia Literaria*. Yet even he, with diffidence we speak it, has not revealed those fundamental laws which must determine the true, ideal, eternal value of any work of art. This will only be done when the world is settled in a right theory of Beauty and Sublimity, when his analysis of imagination shall be completed, and the right position of the æsthetic faculties in the total man be for ever decided. Not but that the instinct of truly thoughtful and poetic minds may foresee the results of this criticism; but what we have said must be done, ere an immutable canon of taste can be erected, which shall speak with authority, and bring the many to a right judgment.

But to return to the *Excursion*. The universal verdict in its favor has been given, and we will not stop to prove that its poetic value will justify the decision. Yet, perhaps, it might be broken up into a dozen poems, and the poetic delight be equal. Therefore, to justify the author for their connexion, we have to examine the value of its moral design, in which is its unity. If that be a worthy one, and successfully accomplished, it will not do to say the author might have spoken his wisdom in prose, for we are all seduced to it by its own poetic dress, and by the poetry surrounding it.

Now it is not worth while for us to add anything more to the sort of criticism of Wordsworth, in which Coleridge, and Professor Wilson, and others have been so successful, pointing at beauties, giving proofs of imaginative power, showing the appositeness and exquisiteness of sentiments. We will sum all in the blunt confession, that, however Wordsworth has been blamed for writing too much, there is nowhere in his writings a dozen consecutive lines that have not given us delight enough to make us glad that he wrote them, and that, having trained ourselves a little "to build the—rhyme," we are compelled everywhere to own his wonderful skill in language and verse.

Nor can we answer our own question as to the worth of his moral design otherwise than by showing what it is, confessing its influence upon ourselves, and appealing to others for a similar witness.

One thing in the poem, however, which seems its visible, but is not its real thread of unity, annoys us. It is that the Wanderer who utters so much wisdom, and talks so enchantingly, is a *pedlar*. This is painful, whenever we are reminded of it; and a secret suspicion of improbability goes with us, and mars a trifle our satisfaction in his works. We do not believe, for all the poet's explanation, that such a man could ever talk in such wise, as we believe that a Hamlet or Falstaff might have uttered the philosophy and the pithy good sense they did. Therefore throughout the whole poem we are never reconciled to the violation of this artistic law.

The Solitary is the true hero of the piece. The Story of Margaret is but an Episode. And the idea of the poem seems to be, the recovery of a soul diseased with a false philosophy induced by severe misfortunes and disappointments, to a true and healthy vision of life, and a proper faith in God's providence. This is done in the poet's own way, and in this he is eminently original. It is by the silent, symbolical teaching of nature, attesting God's love and benevolence, into which he is led by one who understands his disease; and by the companionship of other more serene and cheerful, healthier and profounder spirits, who interpret rightly for him the harmony of all this blessed world. They argue with him, to be sure, and seek directly to convince him of his error; but it is nature which first sends a ray of light into his heart, and beguiles him back to health. As the final success of the plan is left in obscurity, or rather is left to be drawn from the effect of the whole argument of the poem upon ourselves, to that must we appeal. And who does not rise from the perusal more cheerful and happy, with the conviction dwelling in his mind, that joy and delight are the rule and the first end of life, and misfortune and sorrow but the exception, and the permitted means of a spiritual discipline, which the inscrutable disease of sin has rendered necessary; with the faith that the ravelled threads of our existence in this world will be rightly woven together in another, and an equal harmony seem to pervade the moral, as we now own prevails throughout the physical universe.

We have heard the remark uttered that the poet, or his representative teacher, the Wanderer, does not, as he should, at once point the Solitary to Christian duties and Christian consolations. But it is to be remembered, that his faith, originally, no doubt, defective, has been lost as to these things; and his whole nature sickened to distrust and doubt of God's mercy and benevolence. Hence the Wanderer leads him back carefully, and by a circuitous route, to the faith which he had lost. The influence of nature in dropping the first balm upon a heart so wounded, is, we contend, the real subject of the poem, and, if it be true, its high and original merit. There is a singular coincidence here with another great poem—the Book of Job; the way that God takes to restore the heart-wounded, self-justifying, and almost rebellious patriarch, to a spiritual health far higher than he had ever known before, is very similar. His friends argue with him in vain. He is the more exasperated. Elihu, who speaks a sounder philosophy, does not draw him from his gloom. But when Jehovah speaks from the whirlwind, he enters into no explanation of the Divine counsels: He simply points Job to the World of Nature, as affording astounding proofs of his power, and wisdom, and love. While his friends, all four, appeal to the reason of Job, and seek to convince him

by logical argument, God appeals only to his *faith*. "Canst thou contend with *me* for an instant? Canst thou comprehend *me* in the least? Seest thou not overwhelming proof of my wisdom and goodness in the world around thee; and knowest thou not thy own ignorance and imbecility? Rely, then, on that wisdom and goodness. Believe in me, trust in me, that what *I* do is for the best, even though to thee it be incomprehensible. Believe that I am seeking thy truest good, even though I send the sharpest affliction upon thee. *Believe*, that in my dealings with men, I have no other than the same benevolent design which thou seest written in every leaf of the universe!"

Before such an appeal as this the soul of Job is subdued. And to conclusions much the same would the Wanderer lead the Solitary, as he takes him to mountain, and valley, and lake, and churchyard. He would convince him that

"Earth, with her thousand voices, thunders God,"

and bring him where he may catch the contagion, and fall into the same holy thanksgiving.

"These barren rocks, your stern inheritance,
These fertile fields, that recompense your pains;
The shadowy vale, the sunny mountain top;
Woods waving in the wind their lofty heads,
Or hushed; the roaring waters, and the still,
They see the offering of my lifted hands,
They hear my lips present their sacrifice,
They know if I be silent morn or even:
For though in whispers speaking, the full heart
Will find a vent; and thought is praise to Him,
Audible praise, to thee, omniscient Mind,
From whom all gifts descend, all blessings flow."

BISHOP ENGLAND'S WORKS.

The Works of the Right Rev. John England, First Bishop of Charleston, collected and arranged under the advice and direction of his immediate Successor, the Right Rev. Ignatius Aloysius Reynolds, and printed for him. In 5 vols. 8vo. Baltimore: Murphy & Co.

It is not for us to enter into the minute contested points of Ecclesiastical faith and practice with which by far the larger portion of this work, the theological, abounds. And were it the province of our journal to adjudicate between the religious doctrines of rival controversialists, we should despair of presenting in any way even a tithe of the matter brought before us. But it does not need a theological partisan to appreciate the qualities of Bishop England's writings. They may be read as acute logical exercises, with interest, by any one, of whatever denomination, who takes pleasure in intellectual subtlety, conveyed in a pure and clear style, and tempered by frequent exhibitions of candor and charity. We have heard persons who would be the last in the world to instigate or maintain a lawsuit on their own account, profess themselves entranced by the niceties and technicalities of the old law pleadings; and we presume good Protestants may be found of an ingenious turn of mind who will forget that they are in the hands of a Roman Catholic Bishop, while they applaud his logical acumen, and cry well done at the last convincing steel-spring of an argumentation which is in reality sprung upon themselves.

Bishop England was a deft controversialist. The weapons of the logical armory he appears always to have had at command, ready for conflict; but in addition to anything which education or practice could bestow, we have read his countenance in his portrait amiss, and his style which betrays a man quite as well, if he did not possess a rare personal suavity of

manner, a bonhomie, a pleasantness and pleasantry hard to be resisted. A poison sheathed in oil, might say his antagonists, is only the more dangerous. But we are not speaking of poisons, we are only dwelling upon the fascinations.

Bishop England seems to have adopted it as a principle of practical conduct to meet every assault upon his Church that came under his notice fairly on the spot, in the press. The force of this engine of public opinion in America he did not undervalue. He felt himself assailed by it, and he used the same instrument in return. This course has been followed by his successor in public importance among the Catholic clerical body; but Bishop Hughes with equal, if not superior general ability, lacks the blandness, the meek wisdom of his predecessor. Still, when the works of Bishop Hughes, not inferior certainly in bulk to the manifold collection before us, come to be compiled in another generation, points of resemblance will be found, as well as of difference. With both the exercise of their faculties by the pen appears a positive delight. They were probably never happier, it may then be said, than when filling columns of daily and weekly newspapers.

The times of Bishop England, so far as the mode of conducting religious controversies goes, have departed we trust never to return. The bigotry, the unfairness, the perversions of history sometimes employed on the Protestant side were unworthy the cause pretended to be served. It strikes us, now that some of the heats of prejudice are over, that Bishop England had a weak foe to conquer in brushing away the puerilities which were brought up as genuine battering cannon. Such were the arguments from the history of the church in ignorant superstitious times, and the array of moral delinquencies brought forward by those who forgot they were but men themselves. We do not profess to be intimately acquainted with the dirt thrown on either side in these fierce displays of sectarian prowess, but from what came to our knowledge the accusations of personal unworthiness were always more frequent on the lips of the Protestant champions. We have heard of iniquities practised in abbeys, in cloisters, under cowls and in the confessional, but remember no frequent marshalling of the legal evidence even of our courts of law on the other side, let alone imputations which can be as easily made one way as another. The days of miserable Maria Monk partisanship we trust have gone by for ever. May Christian overseers of whatever faith find other employment than in marshalling or opposing such instruments. The conflict now is with more spiritual weapons.

Part of these volumes is occupied with replies to "the Calumnies of Blanco White," the Spanish Letters, and other documents attendant upon the conversion of that eminent man from the Roman Catholic to the Church of England faith. These were put forward in England when the question of Catholic Emancipation was under discussion, and it was believed that toleration of Romanists would be the ruin of the state; but the bill was passed, and the state lived on, and Church of England Divines beheld the melancholy sight of their Oxford supporter passing from the arms of Archbishop Whately and beneficed pulpits into the barren chapels of Socinianism. Time might have saved Bishop England some expenditure of argument.

In the midst of the turmoil of the Protestant and Romanist controversy it is soothing to the soul to hear a Romanist Bishop testify that

"the propriety of the private [or church] interpretation of the Scriptures as the only rule of faith, is the great and I may almost say the sole cause of separation between the Roman Catholics and Protestants."*

Whether this be true or false, reasonable or the contrary, or how much heresy the difference includes, we do not now discuss; but the thought is a glorious one, if only for a moment, that the great divisions of the Christian world are, after all, greater in name than in fact; that the primal duties, the general laws of Christianity, govern all; that Repentance, Sanctification, Redemption, are not sectarian terms; that *Thomas à Kempis*, steeped in the devotions of his church, may be received with fervor by the sincere in heart equally in a Conventicle as in a Cloister. This unity is felt when good men, be they Romanists, Episcopals, Methodists, or what not, are in presence of each other; why may it not be expressed in words? Surely if a change could come over the fashion, and points of agreement be sometimes noted, they would prevail over differences; and glimpses, if only partial ones, be obtained of the one Christian Church contending with an evil world under One Redeemer.

Bishop England, with all divines of his range of ability, did not confine his attention to matters purely theological. Literature, history, scholarship came within his range. The ample collection of his writings contains a liberal section of papers of a literary or historical character, contributions to the early periodical works of the South, addresses before colleges, societies, &c. He took an active part, in fine, in the accomplishments of a gentleman, in those studies and pursuits which are at the same time the ornaments and supports of character. Such are his pursuit of a learned disquisition on the Sixth Book of Virgil, the address on classical education, the paper read before the Anti-duelling Society of Charleston (on which side a Christian Bishop would speak we need not say); the oration before a company of Light Infantry, on the Character of Washington.

Ingenious dialectics, we should say, are predominant in Bishop England's writings. These it is of course impossible to present in a brief extract. A passage or two must suffice for our readers from other portions. Here is an allusion, in one of the newspaper letters, commenting upon some statements by Mr. Willis in his "Pencilings by the Way," to some of the healthy, permanent, historic influences of the Roman Catholic Church:—

"ARISTOCRACY" OF THE CHURCH.

"If there be something of aristocracy in its composition, it is perhaps that species of which even a republic might to some extent approve. No one is admitted by descent, by hereditary claim; if dignity is conferred, it is only upon the individual, and for his personal merits. It is open for the son of the peasant equally as for the son of the prince. If the Dorias, the Pamphilis, the Justinianis, the Matteis, the Albanis, and such like be found upon the list, the Micaras, the Salas, and others, raised by their own merits from the humblest rank, are also high upon it. If the antiquarian, the painter, the poet, or the sculptor, are asked who are their best protectors, they will tell you Fesch, Galeffi, and Weld; the philosopher will claim Zurla. The memoirs of the venerable Pacea, the Dean of the Sacred College, will exhibit the tact of the statesman, the erudition of the scholar, the sufferings of the martyr, and the fidelity of patriotic heroism; Lambruschini and Spinola stand deservedly respected for their correct diplomacy. Bemetti is looked upon as worthy of the mantle of

Consalvi, which has fallen upon his shoulders. Pedicini and Odescalchi are the enlightened patrons and patterns of elevated piety and the regularity of discipline. I find I am carried away, but I must stop, otherwise I should write every name upon the list. The principle of their elevation, then, is that which the present Emperor of Austria expressed when some of his nobles insinuated their surprise that instead of recommending one of the members of his nobility, who are to be found in numbers, and many of them very exemplary, amongst the clergy of his dominions, to be raised to the archiepiscopal see of Vienna, he had the son of a book-binder placed in that cathedral and created a Prince of the Empire: 'I cannot raise a Prince to be an Apostle, but I can make an Apostle a Prince.'"

This illustration of the pleasures and fruits of study is very beautiful:—

THE INNER SANCTUARY OF LEARNING.

"There is in the palace of the Vatican, at Rome, a large corridor, well known to the visitors of that magnificent depository of Arts and of Literature. As you enter, upon your right hand, the wall is lined from the floor to the ceiling with fragments of marble, containing the rude and the improved inscriptions of Italy, in the days of heathenism. An immense vista opens before you, and to its extremity this monumental partition continues; the images of the gods, the fragments of idols, the busts of heroes, the figures of philosophers, the statues of emperors, sarcophagi, and pedestals range along its base; and the learned, the curious, the powerful and the beautiful, the unbeliever and the pious, the gay and the grave, the libertine and the pilgrim, the British peer, the Spanish grandee, the American citizen, the Oriental sage, and the Italian peasant, in all the varied costumes of rank, of nation, of taste, and of caprice, move along the hall, reading the histories of other days, and admiring the works of artists who, for multiplied centuries, have been insensible to censure or to praise. There you may detect their living forms, gliding between stern warriors frowning in marble, amidst petrified consuls and gladiators, blended with matrons, nymphs, and satyrs. One of the fathers of the church has appropriately remarked that, any one possessing eyes, may look upon the characters of an illuminated volume, and admire the richness of the tints, the beauty of the letters, the decorations of the vellum; but had he been taught to read, how much more information would he gather from the document itself! how much more valuable would it be in his estimation! So, to the scholar, how rich is the mine of knowledge which that corridor contains! and are not his authors and his recollections like that corridor to him who has become acquainted with their contents?

"On your left, as you enter, monuments of another language are presented to your view. The walls are covered, but the devices are not the same; the emblems are occasionally varied. One monogram, however, in those of the earliest epoch, seems to pervade, the fish is sculptured upon the greater number; the dove with the small sprig of olive in its bill is there; a palm-branch, tinted with red, distinguishes not a few; an oak, borne upon the waters, surmounted by an arch, is discernible amongst them; the word *pax* is nearly universal. The archaeologist recognises the symbolic language of early Christendom; and the busts and statues of some of her heroes, and the ornaments of the Galilean religion, mingled with many a relic of those olden days, arranged under the significant and instructive emblem of the oriflam, exhibit the contest, and the suffering, and the triumph of Christianity! In studies like this, the understanding is informed, the memory is strengthened, and the mind is relieved. In the midst of our struggle through this changing life, it is well to have, in those moments of care, of oppression, and of dejection, some classic scenery which will be to us as a city of refuge, until we shall be able to recruit. The effect will be like that described by the favorite bard of Ireland.

* Bishop England's Works, iv. 104.

"Let fate do her worst, there are relics of joy,
Bright dreams of the past which she cannot destroy,
Which come in the night-time of sorrow and care,
And bring back the features that joy used to wear.
Long, long be my heart with such memories filled.
Like the vase in which roses have long been distilled.
You may break, you may ruin the vase if you will,
But the scent of the roses will hang round it still."

MOORE.

The Oration on Washington is a noble tribute to the True Hero, the Victor of Himself. The early lesson of self-denial in his character is strongly portrayed. We have heard of Christian soldiers, and Washington was one. In allusion to his humanity to the sufferers, we have this incidental but eloquently drawn

SKETCH OF A BATTLE FIELD.

* * * "There lies one upon the field—his blood still flows; his wound indeed is mortal, but as yet all his soul is in him. Half elevated he reclines upon the corpse of a comrade who shared in his toils, who partook of his confidence, who was charged, should he survive him, to bear the token of his affection to one far distant from that scene of carnage. With an effort he has succeeded in drawing that pledge from the bosom of his friend; and whilst his arm rests upon his broken musket, what he meant to be a memorial for the wife of his youth, the partner of his affections, the mother of his children, is now, for himself, inseparably united with her image; it is grasped with a hold which even death will not relax, whilst his swollen and distended eye rests upon it. He heeds not the joyous shout, though it proclaims victory for his companions; the wild tumult of flight is around him; but of this and of every other object on the field, save that one token, he is now regardless. His mind is far away, his recollection is of other years. His wife, his mother, his children, his cottage—these are all present to his excited fancy. He seems for the moment to have some new, though melancholy existence among them. The ebb becomes slow from his side; that grasp is convulsive; he awakes to a consciousness of his state; a petition to his God; an expression of contrition, of resignation, and of hope. His lips quiver as he prays for a blessing on those whom he leaves to the cold charity of a selfish world, as he dies upon what is called the field of glory. A grateful country decks the spot, indeed, with barren laurels, and the cold, cold shafts of affliction penetrate the hearts of those who lived in the expectation of his return. Who will protect his orphans? Who will soothe the mother? Who will sustain the widow?"

Here we leave this series of works, which, thus presented by the care of a Bishop of his Church, are the last enduring monuments of the distinguished prelate of Charleston. They deserve to take their place as contributions to American literature on the shelves of our libraries, and to find readers beyond the pale of the religious belief of their writer.

MEINHOLD'S SIDONIA.

Sidonia the Sorceress: the Supposed Destroyer of the whole reigning Ducal House of Pomerania. By William Meinhold, author of "The Amber Witch." Harpers.

We looked at this bulky volume with some misgivings, remembering that its author had established his reputation with American readers by a volume of much smaller dimensions, "The Amber Witch," a work of the pleasant length of that model of domestic tales, the Vicar of Wakefield, and almost worthy to rank with it in merit. The present undertaking is of a more ambitious order, in kind as in size, approaching more the standard of the historical novel.

The scene of Sidonia is laid, like that of the Amber Witch, in Pomerania, a quiet province of Prussia, lying on the Baltic, which not even the recent upheavings of Europe have thrown

into the columns of the newspapers. The very name has something antique and staid about it. The work purports to have been the result of investigations made by government some years after the period of Sidonia's achievements, and opens with a minute of the evidence of some persons who were actors or witnesses in the scenes in which the heroine figured. This is, however, dropped after a few pages, and the story continued in the uninterrupted relation of one individual.

We are introduced to Sidonia at the marriage feast of her elder sister, as the petted daughter of a wild and lawless chieftain, Otto Von Bork. She is soon transferred to the court and placed under the control of a staid old dowager duchess, a strict Lutheran. She greatly vexes this worthy lady by her remissness in learning the catechism of the erudite Dr. Gerschovius, and to make matters worse begins to exercise that witchery over the youths of the castle which is still prevalent in our day, and is even going on to no inconsiderable extent every Sunday in the most orthodox of churches, and under the most eloquent of sermons. Sidonia seems to be intended to exhibit the evil of the perversion of the gift of beauty. She turns the heads of all the young men and some of the old ones, and is on the point of being married to the Prince—and here apparent, when an intrigue between her and a groom, Johann Appelmann, is discovered, which results in her expulsion. We cannot follow the pair on their downward course to the leadership of a band of robbers, which is soon broken up, and Johann is hung in the village churchyard. Sidonia disappears thereafter for thirty years, her life for that period being but slightly sketched. When she emerges she has of course grown no better; and a long course of deceit, carried on partly while occupying the office of the superior of a nunnery, with some genuine diablerie, leads to the stake during a general witch persecution.

This is a very slight sketch of the plot of the work, which is modified and complicated by the action of subordinate characters, so as to preserve strong narrative interest to the end. There are some exciting scenes, one where Sidonia dances on the coffin of a rival, whom, by the agency of a potion, she has thrown into a trance and caused to be buried alive, while the victim, awaking, screams, struggles, and dies, her cries being drowned by the music of a Mass for her soul, which is going on in the church above. This is horrible enough for the most melo-dramatically inclined and Radcliffian of readers. The work is generally of a quieter tone, and the style of the narrative throughout is that of the chroniclers of the period, partaking of their minuteness, and now and then, it must be confessed, of their tediousness. All the quaint devices and Latinisms of the Amber Witch, as the *Ille* and *Hic*, to denote the interlocutors in a dialogue, are scattered over the present work, and are such as would be used by the pretended narrator, who talks of the rack and fire and fagot as most orthodox and matter of course affairs. The vraisemblance is well maintained; but what was at first pleasing from its novelty loses its point on an extended repetition.

The work is translated by Lady Duff Gordon, to whom it is dedicated by the author, in grateful recognition of her previous services in introducing the "Amber Witch" to a foreign audience. It is a pleasant proof in connexion with the companion instance of Miss Bremer and Mrs. Howitt, of friendship between author and translator, which will tend to the greater

cultivation of an international feeling in literature, by giving the author security that his works will be faithfully presented to readers of a different speech and clime to his own; thus leading him, at no necessary sacrifice of his national feeling, to write in a more catholic spirit than he otherwise might, and by elevating the vocation of a translator throw it into better hands.

NEW EDITION OF MISS BREMER'S NOVELS.

The Neighbors: a Story of Everyday Life. By Fredrika Bremer. Author's Edition, with a new Preface. Putnam.

It has been charged by that description of persons of no particular feeling, who call themselves cosmopolites, that there is a restrictive, illiberal, unprogressive tendency in the patriotic preference of "our country first." But if, apart from argument, we desired a practical example to refute these friends of the world whose philosophy about other people is probably after all but indifference, we might find it in Miss Bremer. This distinguished authoress has identified her name with every geographical feature of her country, and with wellnigh every domestic trait, phase of character, and even personal lineament of its population. She is known as the Swedish authoress all the world over. Her nationality is unquestioned. And it is by virtue of the strength derived from this love of things at home, that Miss Bremer on her visit to this country is enabled to enter so warmly into things American; for to appreciate another person's fireside, we must first reverence our own. The home men, when you once get them out, are the best of all travellers. Miss Bremer intimates all this to us in her new American preface to the *Neighbors*, which is dated from Mr. Downing's hospitable mansion on the banks of the Hudson. It is her first voice in public to the Americans since her arrival, and it is full of enjoyment, animation, hopefulness enough to echo the stoutest beat of *amor patriæ* that ever throbbed under our banner of the New World. Miss Bremer has evidently caught, if she had it not before, the true American fervor. She shares on the soil the eager happiness and hearty hope of the race.

First, she records the agreeable proposition of Mr. Putnam to issue a new edition of her works, offering her "the privilege of a native author." This is as it should be, and we trust the practical good feeling of the thousands disposed to lionize the authoress, will render it no barren compliment. The possession of a copy of "the author's edition" should be the test of admission of all admirers at every soirée; and if the accounts be true which reach us, of the popularity of Miss Bremer in New York circles, Mr. Putnam would frequently be called upon for new issues of this elegant reprint. Being thus at home by the freedom of the trade courteously tendered, our authoress hastens through the medium at her disposal, to announce herself to "the homes of America." She says—

"Go then, my books—go, tell the homes of America, that wherever there is a good husband and father, a true wife and mother, dutiful children, the spirit of freedom, and peace, and love, and that beautiful feeling of noble minds which makes them confer happiness on fellow creatures according to their gifts and wishes, there also would I fain be myself to see, to enjoy, to shed tears of delight, that paradise is still to be found on this poor earth. Tell them also (my books!) that seeing you in the homes of good and noble minds, I feel not all joyful, but also sad, and must sigh and say

to you: "Would you were better!" Well! I cannot help you now. I may well see your faults, but you have outgrown my reach. For whatever good there is in you I have to thank the homes of Sweden. A new page is turned; and in the homes of the New World I shall learn a new lesson. Glorious are its earth, and rivers, and mountains; but the glory and chief blessing of the land of the setting sun will surely be its home—the *new home*—the home of true freedom, love, and beauty.

"The ancients looked towards the land of the setting sun as to a land of promise, where the earth puts forth fruits for eternal life; and surely the home of the Hesperides must have features and beauty of its own, and a calling not known to the Old World. Spiritual nature does not repeat itself as earthly nature. History has new chapters, and Solomon may say what he will, we will say that there are new things yet to be seen under the sun. If, then, as we believe, America is the land for individual freedom, we would believe that the American home must become the 'par excellence' individual home, where man shall be fostered to know his own true nature and his resources. It is to the sage, the brave and active man, the poet and the artist, to work out of the new elements (in nature and spirit) given to them in this great country, wisdom and beauty of a higher order, more large, more liberal—at least in application—than was known to the peoples of old. It is given to home to rear those creative powers."

This home feeling is strengthened by all Miss Bremer's writings. It is to be found in its simplest, purest domestic cultivation in her pictures of married life and family relations in the *Neighbors*. They are individualized to the mind and known at almost every fireside in our country. Woman plays the important part nature has assigned her there, and the quaintness of Northern manners and scenery throws a picturesque charm over the whole.

There is a new portrait of Miss Bremer to the volume, engraved from an original in the possession of Silas E. Burrows, Esq., with a vignette of the Swedish residence of the authoress, a pleasantly disposed country house with high peaked roof and odd capped tower.

PRIOR'S WORKS OF GOLDSMITH.

The Miscellaneous Works of Oliver Goldsmith, including a variety of Pieces now first Collected. By James Prior. In 4 vols. Vol. I. Putnam.

It is not generally suspected how industrious and zealous a Goldsmith-collector Prior (his editor before Forster and Irving), had proved himself, and how successful his search among old records and papers, books and magazines, family correspondence, &c., in having fairly created the biography of his favorite author, while adding many most delightful papers to the modern stock of his works. The volume before us, an ample one of some six hundred pages, which is taken up with the Bee, the scattered Essays, Prefaces, &c., has several of these acquisitions, which have the genuine Goldsmith flavor of the best vintage of the Citizen of the World. The visit to the coffee-houses of London on the evening of a public rejoicing for victory, is instinct with the charming ease, the humor and wisdom which always flowed from the pen of Goldsmith, as they welled from his heart, without an effort. It has come up in memory, along with other recollections of street views often since we first read it. The coffee-house talk may readily be paralleled, with a change of names, John Bull for the French, &c., on any newspaper panic-day in the oyster houses of Broadway.

Another of the papers, hitherto unpublished

in America, is a "History of Miss Stanton," which is interesting, though abrupt, as a first sketch of some of the material afterwards worked up in the *Vicar of Wakefield*. It is a rude draft of the leading incident of the betrayal of Olivia.

We get a vivid glimpse of the club life which Goldsmith delighted to paint in a "description of a Wow-wow," a bit of a country town described as "a compressed heap of people of all denominations assembled at a public house to read newspapers, and to hear the tittle-tattle of the day." We fancy the sketch, too, for its contemporary introduction of Smollett, the dawning of the novel upon English society. Goldy, as usual, gets his moral out of the story, and it is a moral not stuck on, but naturally evolved from the characters of the piece. Slight as this sketch is, originally dropped into the columns of a daily paper, it is worth, in completeness even, and suggestiveness, whole chapters of more pretentious works of fiction:—

THE WOW-WOW.

"When I entered, the first object that engaged my attention was a middle-aged man seated above the rest, who, with a pipe in his hand and a piece of chalk in the other, was rectifying the mistakes made by several generals engaged in the present war.

"'Fink,' [the Prussian general who, in Nov. 1759, surrendered with his whole army to the Austrians under General Daun at Maxer] says he, 'was a fool to do as he has done; do you think I would have suffered Daun to have cooped me up in this manner? Here lay his army; Daun's was there, and there, and there (still chalking the table). Now here lies a morass as big as ours in the dyke-mead; he should have drawn his men off here, and guarded this pass, and all had been right; but he was either a fool or forced to do as he has done. There is bribery in other countries, I find, as well as in ours.'"

"He had scarcely finished when another, taking up the newspaper, read a paragraph importing that a squadron of Dutch men-of-war were seen with their flag flying in Pondicherry harbor. 'This brought on the question whether Pondicherry was in Europe or America, which was debated with such warmth by some of the company, that we certainly should have had a war at the Wow-wow, had not an Oxford scholar, led there by curiosity, pulled a new magazine out of his pocket, in which he said there were some pieces extremely curious, and that deserved their attention. He then read the adventures of Sir Launcelot Greaves, to the entire satisfaction of the audience, which, being finished, he threw the pamphlet on the table: 'that piece, gentlemen,' says he, 'is written in the very spirit and manner of Cervantes; there is great knowledge of human nature, and evident marks of the master in almost every sentence: and from the plan, the humor, and the execution, I can venture to say that it dropped from the pen of the ingenious Dr. —.' Every one was pleased with the performance, and I was particularly gratified in hearing all the sensible part of the company give orders for the *British Magazine*. I was surprised and even disgusted to find in this odd assembly several gentlemen of exceeding good sense, but was somewhat satisfied when they told me that they were drawn thither for want of business and diversions, and that this want had established a Wow-wow, or meeting of News-hunters, in every town in the kingdom. 'This odd mixture of company,' says one of them, 'may to you, sir, seem disagreeable; but in the country a man must club his talents thus unequally, or seclude himself from company entirely; and though this meeting may give you no favorable idea of a country life, it will convince you that the human race, as well as other animals, are impatient for society, and that a man of sense would rather converse with his cook-maid than be alone, and especially if she be handsome.'"

Some of the finest specimens of Goldsmith's genius are in the "Miscellaneous" Essays in these volumes, as the profound philosophy so delicately sheathed in humor of Asem, the Man Hater, the Boar's Head Tavern Reverie, the Clubs of London, and others. Why this collection, which includes the *Vicar*, the *Citizen of the World*, the *Poems*, the *Essays*, should be called the *Miscellaneous*, we cannot readily conceive; we should rather apply that term to the really occasional and accidental task-work of the *Histories*, the *Animated Nature*. If there is any preference in the term, the present publication should assume the title of "The Works."

A steel vignette of the residence at "Lissoy" graces the front of the volume, which is printed uniformly with the series of Washington Irving. The binding by Middlebrook is something of a novelty, and quite successful as a matter of taste.

MOORE'S MELODIES.

Irish Melodies by Thomas Moore, with illustrations from designs prepared expressly for the work, engraved on steel, under the immediate superintendence of Mr. Edward Finden. Philadelphia: Lea & Blanchard.

ONE of the most elegant parlor table publications of the day. It is in folio, the text is exquisitely printed on superfine paper, and the illustrations form a series of portraits characteristically drawn and disposed in the most approved boudoir fashion of the long experience in the fashionable world of Finden. They are all the work of English artists and engravers in London. The accessories are worthy of notice; they are varied with the subject, and form an elegant scroll work, a medallion frame for the portrait. The fair faces themselves run through the scale of Irish beauty, grave and gay, from artless, unconscious Nora Creina, deserted Eveleen, the Desmonds' fair Love of Lowly Life, Laughing Eyes, Kathleen and St. Kevin, the Mountain Sprite. In all these designs by Frith, Wood, Crowley, and others, the peculiar sentiment is happily preserved of poems which, for this generation, at least the popular taste has taken in its keeping far beyond the reach of criticism. Messrs. Lea & Blanchard have provided a richly decorated volume in the first style of elegance of its class.

BOOKS OF THE WEEK.

GREENWOOD LEAVES, by Grace Greenwood. TICKNOR, REED & FIELDS.—This volume is printed in the remarkably neat style peculiar to the house of Ticknor, Reed & Fields, whose beautiful editions of standard modern poets are the best typographical specimens in the country. Grace Greenwood is the *nom de plume* of a very bright, genial young lady from one of the Western States, who, for three or four years past, has written letters, sketches, tales, and poems in the magazines and lady newspapers. She appears to be not less enthusiastic than vivacious; notes down her impressions with the liveliness of a French lady of the time of Louis XIV., with the hardihood of Fanny Kemble, and with the off-hand nonchalant air of one sure of her readers. There is much in her spirit we like, for it savors of her native region. Some of the pages of this beautiful volume are quite amusing; the descriptions are often eloquent, and some of the *take-offs* of authors and authoresses executed with much tact.

The American Journal of the Medical Sciences for July has an interesting article on the properties of Tea and Coffee, by Prof. JACKSON,

and a review of several recent works on Ventilation. In our opinion there is as much error in too much ventilation as in too little. The rooms, under the direction of those who make this their hobby, are decidedly uncomfortable from the draught of air which one constantly feels upon the back and feet. Give us a still air even if cold in preference, and while being far more comfortable, we shall probably escape local rheumatism and lumbagos. By these remarks we would not be thought to speak in favor of the Stuyvesant Institute Lecture-room. We have often wondered if the professional proprietors kept this room in such a state to increase their business. Mrs. Butler's friends can testify to its confined atmosphere.

The following table gives the comparative frequency of the causes of death at and after 60. Of 1000 persons who have attained that age, there die of—

Old Age	285.3
Diseases of the Respiratory Organs—	
Bronchitis	79.3
Asthma	62.4
Consumption	35.7
Pneumonia	27.1
Hydrothorax	10.4
Other diseases	22.6—237.5
Diseases of the Nervous System—	
Apoplexy	53.0
Paralysis	51.2
Other diseases	26.7—130.9
Diseases of the Digestive System.	59.2
Diseases of the Circulating System—	
Diseases of the heart	51.3
Pericarditis	1.3
Aneurism	0.9—53.5
Diarrhoea	20.3
Influenza	14.2
Erysipelas	7.8
	805.7
Other diseases	191.3
	1000.0

Dr. Stedman, the able physician of the Boston Lunatic Hospital, makes the following statement of one of his cases in his Annual Report:—

"A phenomenon of rather singular character seems to have been the origin, at least the proximate cause, of insanity in one of the patients. Her sister states, that about two years since, when thirty-nine years of age, there suddenly sprang out upon her chin and upper lip a thick growth of beard; that her spirits were much affected by the circumstance; that she became more and more unhappy and mortified by her strange appearance; till at length she could not be persuaded to pursue her customary occupations. She was brought here laboring under the deepest depression and melancholy, from which she still suffers. Her beard continues to grow, and she is shaved with the regularity of our male patients. I have not been able to learn whether, at the time of this sprouting of the hair, the bodily health of this patient was peculiarly affected in any way."

The Odd-Fellows' Offering for 1850 (E. Walker) is an enlargement of the issues of previous years. The contributions are, as usual, chiefly by members of the order. We notice F. Saunders, Mrs. Seba Smith, Mrs. Lewis, among the writers. Mrs. Kirkland furnishes a tale of emigrant life to accompany an engraving from Mr. Edmonds' touching, simply-treated picture, "The Orphan's Funeral." There is also one of Durand's quiet landscapes, stretching away beyond the village church to distant waters and hills. The selected engravings are well chosen from Martin and others. The work is creditable to the publisher's energy, especially at a time when the current of popular favor is somewhat withdrawn from the old race of annuals. This, however, has its special interest to the members of the Order. We select from its contents—

MY STUDY.

BY MRS. S. ANNA LEWIS.

This is my Canabá—a shrine below,
Where my soul sits within its house of clay,
Listing the steps of angels come and go—
Sweet missioned heralds from the realms of day.
One brings me rays from regions of the sun,
One comes to warn me of some pending dart,
One brings a laurel leaf for work well done,
Another whispers from a kindred heart—
Oh this I would not change for all the gold
That lies beneath the Sacramento's waves,
For all the jewels Indian coffers hold,
For all the pearls in Omna's starry caves—
The lessons of all pe-lagogues are naught,
To those I learn within this holy fane of thought.

Here blind old Homer teaches lofty song,
The Lesbian sings of Cupid's pious furies,
And how the heart is withered up by wrong;
Here Dante pictures an infernal world,
Wide opening many a purgatorial isle;
Torquato rings the woes of Palestine,
Alfonso's rage, and Leonora's smile—
Love, beauty, genius, virtue, all divine;
Milton depicts the bliss of Paradise,
Then flings apart the ponderous gates of Hell,
Where Satan on the fiery billow lies,
"With head uplift" above his army fell—
And Avon's bard surpassing all in art,
Unlocks the portals of the human heart.

GEORGE S. APPLETON (Phila.) is again in the field this season with a budget of books for the season, specially prepared for "the little ones," a continuation of his series of last year. Of these there are two volumes of *Natural History*, with colored engravings and delicate white, blue, and gilt binding, the *Book of Birds* and the *Book of Animals*, gay and spirited, with a due supply of fact and anecdote; a little original volume of *City Cries*, with twenty-four designs by Croome, not the London cries of the nursery of the past generation, but a new American book, brought down to the times, with a news-boy, a hominy man, any quantity of Philadelphia negroes, a fireman in full action, and plaster figure-seller, with a bust of General Taylor in his arms. Then for the good scholars who have profited by the excellent *Little Annie's First Book*, there is a *Little Annie's Second Book*, with type equally large, and pictures equally demonstrative, all the words being in one syllable, like the talk of Rabelais' friars. *Little Frank and other Tales* is on the same plan. A step beyond, in the ladder of infant learning, is *Fanny and her Mamma*, *Little Dora*, *The Child's Cheerful Companion* (twenty-three woodcuts after Darley's designs), *Louise*, or *the Beauty of Integrity*, *The Child's Present*, with stories and colored pictures, &c., &c. We are glad to perceive that these are copyright books, in the preparation of which many delicate minds and loving hearts may find remunerative support for equally susceptible bodies. American children's books should be written by the mothers and sisters of America.

D. APPLETON & Co. are issuing their series of *Tales for the People and their Children*, in new form, three volumes in one.—The latest are Mrs. ELLIS'S *Fireside Stories*, *The Minister's Family*, *First Impressions*. Somerville Hall, in one volume; *Lives and Anecdotes of Illustrious Men*, as Cromwell (by Southey), Cortez (by the Author of "Uncle Philip's Conversations"), the Dawnings of Genius, with examples from Sir Joshua Reynolds, Adam Clarke, the poet Crabbe, &c.; *American Historical Tales*,—the Adventures of John Smith, a never-failing theme, Hendrick Hudson, Daniel Boone.

Fireside Fairies, from the same publishers, a copyright volume, is in the best taste of the fairy literature which the Howitts, Andersen, and others, have made familiar to the youthful readers of the day. The stories are delicate and tasteful as well as imaginative, and the moral happily wrapped up in the invention. Aunt Elsie introduces them picturously.

The woodcuts are appropriate, and the type and paper clear and bright.

The American Almanac for the year 1850 (LITTLE & BROWN), in entering upon its third decade, maintains its high character for its astronomical department (under the direction of Prof. Pierce) and its valuable series of statistical papers. The scientific treatises of the earlier volumes have been resumed, with an elaborate article by Prof. Lovering, of Harvard, on Melloni's Researches in Radiant Heat. The lists of Public Officers, Pensions, and Indian Agents, &c., of the Coinage of the Mint, Revenue and Commercial Tables, Collegiate Institutions, General and State Officers, are fully maintained. The Annual Obituary and Chronicle of Events are brought down to the latest day. A List of Magnetic Telegraph Lines in Operation under Morse's patent, closes this now indispensable companion of the local directories in the counting-room, public libraries, &c.

Poor Richard's Almanac has been revived by J. DOGGETT, Jr., who proposes to publish the whole series of twenty-six years, of which he has been fortunate enough to secure an unbroken set, in annual instalments. The first is now issued containing all Franklin's editorial matter for the years 1733-4-5,—prefaces, maxims, and poetry, as an appendix to a carefully prepared contemporary almanac, by Professor Pierce, for 1850. In addition, there is the first portion of an illustrated edition of Franklin's Autobiography. The wood cuts are admirable, and the whole appearance of the work worthy of the felicitous enterprise of the publisher.

SCOBIE & BALFOUR'S *Canadian Almanac* for 1850 contains a vast amount of particular information on the affairs of the provinces, commercial, statistical, departmental, ecclesiastical, educational, financial, with a general map, &c., in a cheap and compact form, answering to the contents of the American Almanac. It may be had of Long & Brother in this city.

COLLINS & BROTHER have issued Books 3, 4, and 5, of BADLAW'S *Common School Writing Book*, carrying out the features we have already noticed of the first numbers. With great ease and pliability, a firm regular exact hand-writing would seem to be the result by the concluding copies.

A revised stereotype edition of *A Manual of Morals for Common Schools* has been issued by JEWETT (Boston). The minor and major morals are here drawn from the learned books on Deontology, &c., and set forth in a plain and effective manner.

The Footsteps of Messiah: A Review of Passages in the History of Jesus Christ, by the REV. W. LEASK, has passed to a second edition from the press of W. S. MARTIN (Philadelphia). The plan of this work, which is written with energy, is the deduction of some general principle of moral or religious truth from particular incidents, as "Philosophy kneeling to Christianity," from the visit of the Wise Men to the manger and the consideration of the direct religious teaching of the New Testament. It is well printed with suitably large type, a thing not always attended to in books which are to be the companions of the sick and aged.

The Presidents of the United States, their Memoirs and Administrations, by EDWIN WILLIAMS, is the title of a stout octavo, with portraits and a liberal quantity of supplementary political statistics, issued by WALKER. It is a useful compendium of historical facts in a convenient form for reference.

SCOTT & Co. have issued the Westminster, Quarterly, and Edinburgh Reviews for October, with Blackwood for November; all numbers of interest and value. The conductors of the Foreign Quarterly Reviews have learnt the art of adapting their works to an altered state of literary cultivation. The critical book reviews with which they commenced have fallen into the hands of the daily and weekly press. They have in consequence adopted a species of article of wider range and more comprehensive detail in the extended original philosophical, literary, historical, or scientific treatise, which gives to the leading Reviews of the present day an encyclopædic character; the article on the Signs of Death, an elaborate medical essay in the *Quarterly*, and a continuation of Sir Francis Head's admirable Railway paper on the Britannia and Conway Tubular Bridges, are quite beyond the reach of the newspaper press, as are also the articles on Reason and Faith, and the Electric Telegraph and others in the *Edinburgh*. The application of literary tact and invention to the treatment of scientific topics, seems at present the new and attractive feature of the leading Reviews. *Blackwood* has a paper on Melville's Redburn, sufficiently complimentary, but the writer's evident pains-taking and love of his subject are somewhat obscured by an occasional snobbish patronizing tone of expression of the London cockney school.

VIRTUE & Co. have ready the *Art Journal* and *Sharpe's Magazine* for November. Wilkie's "First Ear Ring," Calcott's "Dutch Ferry," and Flaxman's "Michael and the Archangel," are the steel illustrations of the former, with the usual fine art papers, designs for manufacturers, &c. "Mary Powell" is continued in *Sharpe's Magazine*, with articles by Miss Strickland, the author of *Frank Fairleigh*, &c.

WILEY has ready No. 7 of DICKENS' *David Copperfield*, with the illustrations. The newspaper reprints of Dickens's serial tales appear to be for the most part abandoned with the present work.

APPLETON & Co. have ready Part 1 of *Easy Lessons in Landscape*, by F. N. OTIS, a series of neat lithograph elementary drawings, in an Envelope—accompanied with directions in the use of the pencil.

SONNET.

BY THE LATE REV. JOSEPH BLANCO WHITE.

MYSTERIOUS Night! when our first Parent knew
Thee from report divine, and heard thy name,
Did he not tremble for this lovely Frame,
This glorious canopy of Light and Blue?
Yet 'neath a curtain of translucent dew,
Bathed in the rays of the great setting Flame,
Hesperus, with the Host of Heaven came,
And lo! Creation widened in Man's view.
Who would have thought such darkness lay concealed
Within thy beams, O Sun! or who could find
Whilst fly, and leaf, and insect, stood revealed,
That to such countless orbs thou mad'st us blind!
Why do we then shun Death with anxious strife?
If Light can thus deceive, wherefore not Life?

SHAKESPEARE'S HECAE.

EDS. LIT. WORLD:

With every respect for the labors of Mr. Francis Douce, to whom the public are so greatly indebted for his interesting "Illustrations of Shakspeare," may I venture to point out a seeming omission in one of his notes on the plays of our great Bard; I use the word *our*, as Shakspeare is emphatically the Bard of the English Language, wherever spoken.

Mr. Douce, with the modesty which accompanies true genius, disarms any approach but that of kindred feeling, by the declaration in his preface, that "the wide dispersion of his materials will necessarily frustrate every endeavor at perfection;" it is, therefore, with the respect which such a feeling must command, that I presume to notice what appears to be an omission—may I venture to say a remarkable omission?—with respect to the character of Hecate as introduced by Shakspeare in his tragedy of *Macbeth*.

The explanation given by Mr. Douce, of the vindication of Shakspeare by Mr. Tollett for the introduction of Hecate among modern witches, is far from satisfactory, as the merits of the question do not appear to have been sufficiently examined. In merely allowing Shakspeare to have availed himself of the "classical connexion which this deity had with witchcraft," and simply stating that he "preferred the older name, for reasons best known to himself," it certainly does appear that the question has been in some measure slighted, and thus left open for further consideration.

The names and characters of this Deity it must be remembered were threefold, hence the term *Triformis* as applied to her. It is necessary to bear this in mind if we would remove the difficulty under which the question labors. In addition to the term *Triformis*, we have amongst a variety of other epithets that of *Tergemina*, of precisely the same signification, and with which her various names and offices will be found to accord.

In the heavens, where she enlightens everything by her rays, she is called *Luna*; on the earth—the wild animals of which she maintains in subjection by her bow and dart—she is called *Diana*; but in hell, where she holds authority over all the ghosts and shadowy spirits of "Hades and foul Tartarus," she is styled *Hecate* (or *Proserpina*); and it is in this character that Shakspeare has introduced her as queen and mistress of a diabolical class of persons who had "sold themselves to do evil," he having, by the mastery of poetic license, incorporated two phases of her threefold character, those of *Luna* and *Hecate*, and sent her to "sail through midnight air, on devilish errands bent."

It is difficult to account for the insufficiency of Mr. Douce's explanation on this head, particularly as in the passage "the triple Hecate's team" (*M. S. N. Dream*, A. v., S. 2), he informs us "by this team is meant the chariot of the moon, said to be drawn by two horses, the one black, the other white,"* and he further adds: "It is probable that Shakspeare might have consulted some translation of Boecaccio's '*Genealogy of the Gods*,' a work supposed to have been profitably used by the Bard on more than one occasion."

It is singular that Mr. Douce should have stopped short in his elucidation of the question, when, in a subsequent part of his comment on this passage, we have his opinion, that it would not be difficult to prove from the superstitions of the middle ages, a belief in the connexion that witches were imagined to have had with Diana; and in support of this opinion he cites an ecclesiastical statute, promulgated during the reign of Louis II. of France, in which it appears "that certain mischievous women possessed a belief in that goddess, obeying her as their mistress; and that accompanied by her, and a great multitude of other females, they travelled over immense spaces of the earth at midnight, mounted upon various animals." These witches, it appears, sometimes assembled for the celebration of their orgies on the banks of the river Jordan, the favorite spot of their mistresses.

In the *Demonologie* of that sapient monarch, King James I., the royal author informs his readers that the spirits whom the Gentiles called *Diana* and her *Wandering Court*, were known among his countrymen by the name of *pharie*.

From a passage in Dr. Woodward's Letter to Sir C. Wren (*Leland's Itin.* vol. viii.) quoted by Mr.

* The different colors evidently refer to day and night; see Persian Tales, Henry Weber's Collection, v. 2, p. 293, Ballantyne's Edin. edit., 1812.—S. B. H.

Douce, it seems that the common people of England in former days, not only revered Diana as a goddess, but that they also feared her as a witch.

The numerous authorities quoted by Mr. Douce in support of this connexion of Diana with "uncanny things," enhances the regret that the sense in which Shakspeare evidently intended to use this character of Hecate, should not have been more explicitly defined. Indeed, the whole of the note on this passage is remarkably deficient in that completeness which renders the general labors of Mr. Douce so valuable; and I may not perhaps be erroneous in supposing that the question might have been intended for a more ample consideration, which the "hurry of business," or "the force of circumstances," prevented the learned illustrator from affording.

SAHAL-BEN-HAROUN.

New York, Nov. 6, 1849.

Original Poetry.

ONEIROPHANTOS.

WHEN at night upon my pillow,
In a dreamy slumber lying,
Like the west wind through the willow,
Comes a sweet voice gently sighing:
"Soul! arise, and with me wander!
Wondrous halls I'll lead thee thorough,
Scenes revealing, thou mayst ponder,
Pleased, regretting, on the morrow."
Then with gladness, I consenting,
To the unseen Presence yield me;
Never yet my "yes" repenting,
Never calling Heaven to shield me!
Never feeling doubt or terror,
Never less than all confiding,
For the Presence hateth error,
And my trust is deep, abiding!
Guides me, then, this holy Being,
To a fair o'er-arching chamber.
Closed, my eyes have power of seeing,
Coral are its walls and amber.
Stand I in the chamber's centre,
Shadow-filled, but bright and brighter
Seems it, as my angel-mentor
Whispers, and my heart grows lighter.
On the walls, then, I see painted,
As in childhood seen, but clearer,
Semblance of a mother sainted,
See as in a crystal mirror.
See there pictured boyhood's pleasures
With a pencil skilled and truthful;
There portrayed the lavished treasures
Of the earnest heart and youthful.
Seem I then, the child light-hearted,
Seem I yet the youth-possessor;
Mine the days so long departed,
Ere cried Conscience "Thou transgressor!"
But, upon those dainty panels
Other scenes are limned too grimly,
Grievous and remorseful annals,
Seen, repented, only dimly!
Whispers then the good guide kindly,
"Sorrow for thy sins, and ever
Thou shalt gaze upon them blindly,
And thy God shall count them never!"
Then the chamber from my vision
Fades, and leaves me happy waking,
As if music tones Elysian,
Had a placid sleep been breaking.

C. F. S.

[From the National Era.]
TO FREDRIKA BREMER.

BY J. G. WHITTIER.

WELCOME from the dusky Norland,
Daughter of the Vikings bold!
Welcome to the sunny Vineland
Which they sought and found of old!

Soft as lapse of Silga's waters,
When the moon of summer shines,
Strong as winter from his mountains,
Roaring through the northern pines.
Swan of Abo! we have listened
To thy saga and thy song,
Till a household joy and gladness,
We have known and loved thee long.
By the mansion's marble mantel,
By the log-walled cabin's hearth,
Thy sweet thoughts and Northern fancies
Meet and mingle with our mirth.
And o'er weary spirits keeping
Sorrow's night watch, long and chill,
Shine they like the sun of Summer
Over midnight vale and hill.
Sweet eyes smile for us in Norland,
Household forms we love are there;
In their bitter grief of parting
And their bridal joy we share.
We alone are strangers to thee,
Thou our friend and teacher art:
Come and know us as we know thee,
Let us meet thee heart to heart!
To our household homes and altars,
We, in turn, thy steps would lead,
As thy loving hand has led us
O'er the threshold of the Swede.

Amesbury, 11th month, 1849.

[From *Sargent's Magazine* for December.]
A CHRISTMAS CAROL.

(From the Noel Bourguignon de Gui Borozel.)

BY HENRY W. LONGFELLOW.

I HEAR along our street
Pass the minstrel throngs;
Hark! they play so sweet,
On their hautboys, Christmas songs!
Let us by the fire
Ever higher
Sing them till the night expire!
In December, ring
Every day the chimes;
Loud the glee-men sing
In the streets their merry rhymes.
Let us by the fire
Ever higher
Sing them till the night expire.
Shepherds at the grange,
Where the Babe was born,
Sang, with many a change,
Christmas carols until morn.
Let us by the fire
Ever higher
Sing them till the night expire!
These good people sang
Songs devout and sweet;
While the rafters rang,
There they stood with freezing feet.
Let us by the fire
Ever higher
Sing them till the night expire!
Nuns in frigid cells
At this holy tide,
For want of something else,
Christmas songs at times have tried.
Let us by the fire
Ever higher
Sing them till the night expire!
Washerwomen old,
To the sound they beat,
Sing by rivers cold,
With uncovered heads and feet.
Let us by the fire
Ever higher
Sing them till the night expire!
Who by the fireside stands
Stamps while he doth sing,
But he who blows his hands
Not so gay a coral brings.
Let us by the fire
Ever higher
Sing them till the night expire!

Correspondence.

CINCINNATI, November 20, 1849.

A BRIEF reference to the recent destruction by fire in this city of the most elegant and extensive collection of works ever offered in this or any other American city, will not be inappropriate to the objects of a journal devoted to all that concerns the progress of book-craft. Two weeks ago, the newly fitted book house of H. W. Derby & Co., Main street, was one of the chief ornaments and attractions of the city. Its costly fixtures and decorations, and its general arrangements for beauty and convenience, were excelled by no trading establishment in the country. Its great depth and light afforded a fine opportunity for a display of the large and comprehensive stock of books with which its shelves were filled from front to rear, a distance of 120 feet. Works could be found there in all languages and for all purposes; for the church, the court, and the school; the library, the parlor, and the boudoir; and in every style of finish and illustration. This *recherché* museum of universal literature had become the daily dropping-in-place of the literati and lovers of taste of both sexes: reminding one of the days when in "tedious London," the small shops of the booksellers were the places of meeting and resort of the intellectual writers and thinkers of the prolific age of Johnson and Goldsmith. How little they were satisfied with; I mean of external show and decoration! I can fancy the astonishment of the rough-shod Johnson could he have been presented with an embossed morocco gold-edged copy of his immortal *Rasselas*; or of "Poor Goldy," could he have seen the beautifully illustrated edition of his *Vicar of Wakefield*, with which our parlors are supplied. But taste increases its demands, as art expands its capabilities, and advances on its march of improvement; and as far as the latest and most elegant edition of the *Vicar* excels the homely but firmly bound octavos which the stately lovers of 60 years ago presented to their delighted mistresses, so far did the elegant establishment of Derby & Co. exceed the cramped and crowded apartments of the Dodsleys and Newburys of the classic age of English Literature.

This establishment at five o'clock on Friday morning last was discovered to be on fire. The stock in the main store, fronting on Main street, was valued by the proprietors at about \$42,000. In another room opening into this, the door of which fortunately was fire-proof and very tight, were shelved about \$16,000 more. This last portion was damaged only by the smoke partially: the main stock in the large store was nearly all ruined: chiefly by the heat and smoke, as owing to the tightness of the building, the fire, which originated from the furnace, and burnt merely a small portion of the floor and one or two book stands, made little or no outbreak. The extreme heat and the density of the smoke did the greater part of the work of ruin. A sadder or more melancholy sight than was presented that morning to those familiar with its fresh and brilliant appearance the day before, it would be difficult to imagine. The proprietors had about \$8,000 worth of stock in an adjoining building which was uninjured. They were insured on their whole stock about \$40,000: and they estimate their loss at about \$33,000, \$28,000 of which is covered by their policies.

The energy and perseverance which have hitherto characterized the course and progress of this enterprising house, give our community, who intimately sympathize with their loss,

ample assurance of a speedy reparation and resuscitation of this very extensive business; the interruption of which, owing to their uninjured stock, has been only partial, and will prove but temporary. Mr. Derby was in New York at the time of the fire—and on being informed of its occurrence by telegraph immediately left, and reached Cincinnati in 75 hours. W.

The Fine Arts.

CHAPMAN'S DRAWING-BOOK.

THE appearance of the third of Chapman's series of Drawing-books (on Perspective) again reminds us of the prodigious spread that Art within the last two or three years has taken among us.—The existence of so many standing Exhibitions, Art-Unions, Free Galleries, the attention which private individuals have given to it, through the influence of Americans travelling abroad infusing a love of the literature of Art among their friends at home, and the increased attention that is given to it as a valuable and brilliant accomplishment, altogether has dilated Art into a theme which is now mixed up part and parcel with the commerce of the day. We now have drawing definitely incorporated with the general system of education not only in the West Point Institution, where it has achieved such results, but in the Free Academy and among others of the Public schools. Illustrated literature is one of the great features of the present day; the London Illustrated News and even Punch present a fund of popular information and humor in this form. The London Art-Union Journal is becoming the organ of all progress of taste in its application to the industrial branches, is exercising an influence which within the term of its existence has left scarcely an article on our side-tables or in our parlors, that is not an epitome of the most refined principles of Art. Some of our up-town mansions are the best demonstrations of this. The fabrics of the loom, our wall papers, damasks, and carpets, are amenable to more severe and profound Art principles and design than they have been known to be for a century before. While on the one hand we have the services of the practical artist enlisted in the decoration of our saloons and drawing-rooms, the gilder plying his burnishes, and the carver his scroll patterns; on the other we have a designer quietly composing a pattern in a remote part of the Eastern States which in the space of a single season shall enshawl almost half the backs in the Union, setting a superior article of woollen fabric broadcast over the country.

The present work is the worthy offshoot of such a condition of Art. Wood Engraving, which is its feature, has attained to a point of excellence with us which has far outstripped all other modes of illustration in designing for this class of Art. Mr. Chapman has stood foremost for many years; added to this he has been engaged practically in almost every branch of the art. He has, therefore, seized on the most appropriate pictorial illustrations of the principles of Perspective; he has presented a manual which is clear and terse in its exposition of principles the most important to be understood in Perspective. Such a work (for its extent) he probably looked for in vain himself. For an example of what the science of this department of Art can realize we will refer the reader to the woodcuts, p. 133, where in a space no greater than a dollar piece the skilful adjustment of a couple of inch lines suggests

in the mind an almost interminable length of canal.

As an example of the beauty with which the work is produced, which as a home production is an honor to the publishers, we would point out the opening page, which gives in the fullest reach of wood engraving a lightness and clearness that is rarely seen equalled. The illustration we refer to presents another quality worthy of mention, viz. the ingenuity and art with which the most unmanageable of objects (mathematical instruments) are pictorialized into a heading quite in the spirit of Cellini.

Of the importance of Perspective, the illustration on page 133, already referred to, is the best evidence. Without the use of its general principles, the simplest article could scarcely be represented, without the danger of our flaring into the marvellous proportions of Isometrical Drawing. In Perspective we lay aside our previous experience of objects in order that we may delineate them truly in obedience to certain of its laws.

In mapping an ordinary street, for example, which we know to be of equal width from end to end, we are forced to converge the receding eaves of the housetops, the sidewalks, &c., in the most abrupt manner, to a central point, in order that it shall remove into the paper, as it were, and correspond with what the same view would be if traced through a pane of glass.

It would be a light compliment to Mr. Chapman to attempt anything further than a recognition of what he has done. The work tells its own story, and has one quality in common with its author, distinctness.

POWERS AND GREENOUGH.

[From the Florence Correspondence of the Tribune.]

I was fortunate enough to arrive a day or two before Powers' Eve was packed for America. Two years since he had completed the casting, but marble has a life of its own which nothing can deface. The Eve is truly the Mother of a Race. Riper, richer, larger than the Slave, it leaves, perhaps, nothing to be desired. The figure stands in the coil of the serpent holding an apple in the right hand, elevated towards the mouth. The left falls at the side, also holding fruit. The attitude and expression are those of tranquil, musing, pleased hesitation, after doubt is vanquished. The whole has something so generous and noble, the conception is so large, and the execution so perfect, that I cannot hesitate for myself to call it the finest statue I have ever seen. The "Night" of Michael Angelo is a greater work, but in another way. The Calhoun is putting into marble, a figure of Roman majesty and grandeur, and he has made another ideal bust—a head of Psyche as a pendant to the Proserpine. It is in the same style, but represents greater youth and innocence. A wreath of flowers surrounds the breast. The hair waves delicately around the head, and the forehead is starred with a butterfly. It is very exquisite and beautiful.

Powers' other great work in hand is the America, an allegorical statue of the country. It is, as yet, only in the cast. Beside it lies the magnificent block of Serravezza marble, in which it will be cut, larger than life. This is briefly the design of the Statue: a young female figure erect, supported firmly upon the right foot; the left slightly advanced, crushing a crown beneath. At the right of the figure stands a bundle of fasces, reaching to the hand, which, without resting, is in the act of offering them. The fingers are mingled in the leaves of a laurel crown which falls over the fasces. The left arm is bent and elevated at a right angle. The fore-fingers of the open hand are to support lightly a liberty cap, which falls backward upon the wrist. The figure is to be delicately draped about the loins and right leg, to fill up the too much openness around the base.

The action of this figure is remarkable. The

aspiration—the radiant glow of commanding youth are fascinating. You will appreciate at once the conception. The statue says briefly: From *that*, through *this*, to *that*. The trampled crown, the fasces of union wreathed with victorious laurel. Victory, however, only upon union. Yet a *crown* of victory so indicating popular sovereignty; and the liberty cap, emblem of no selfish personal aggrandizement. It is extremely simple and intelligible, and the treatment is so inspiring and truthful, that every American will realize in it the genius of his country.

Now that Powers stands confessedly with the first sculptors of any time, and meditates a work so largely national, perhaps it is not presumptuous to hope that this, as yet, uncommissioned statue will become national property. We could now safely honor an artist who honors us so much.

At the other end of the city is Greenough's studio. It is one that he has himself recently erected, and is the ideal retreat of a classical, cultivated, ideal artist. A large, central, circular hall, hung with fine pictures, the gifts chiefly of artist friends, is finely lighted from above, and most delicately designed. Around this, upon a lower level, are smaller working rooms, whence, through convenient doors, a large work may be studied in the central hall from a point below. The studio is full of the beautiful *bijoux* of a scholar—of choice books, medallions, engravings—everything tempered by the most tranquil taste.

Greenough was at work upon a bas-relief. I had the good fortune here, too, of seeing a work about being sent to America, to a friend in Boston. It was also a bas-relief—"The Artist's lamp filled by an unknown hand,"—an incident of personal history. The artist is a young graceful figure bent in sleep or sorrow, and on his table before him is a statuette of an Anadyomene Venus of exquisite delicacy. Between him and it, a little behind, forming the height and point of the work, is a lamp—a vase upon a long, smooth, slim pedestal, fed by a hand which emerges from a cloud over the artist's head. It is very simple and elegant—a pure little poem. So the Castor and Pollux, two mounted figures, the one ascending, the other, directly against and behind him, descending. The lines of the two are as harmonious as those of a horse rearing and of a horse kicking. This is Grecian and delicate. A man who would build such a studio would certainly make such things in it.

The great work upon which the artist is now engaged for the Capitol, is in a separate building. It is a group typical of the triumph of the white over the red race. An Indian in the act of attacking a Hunter's wife and child is seized by the Hunter. There is something very large and simple in the conception and treatment of this work. Especially the figure of the Hunter is most manly and noble. Possibly a romantic sense of Indian dignity may be wounded by the helpless posture of the savage, yet that expresses not too forcibly for the fact, the hopeless extermination of the race.

The full dignity and beauty of so large a work cannot be appreciated, not even conceived, in the small studio, surrounded as it is with the necessary scaffolding. A great work of Sculpture requires distance, as a grand action of heroism demands time for its proper contemplation.

In a city like Florence, which has so much of the best of the best times, it is no small pride for an American to realize that his countrymen and their works must be named among those best. In artists like Greenough and Powers the first letter of the American chapter of Art is golden for ever. With them at hand, we are not altogether *Barbari* in the Uffizi and the Pitti.

MUSIC.

THE recent novelties at the Opera House in Astor-Place, have been the production of *Il Barbiere di Siviglia*, on which occasion Signor Guidi, the second tenor, made his first appear-

ance. The principal characters were taken by Signora and Signor Rossi Corsi, with Signor Sanquirico as Don Bartolo. The Rosina of the above-named lady has been seen before here, and always with much pleasure. She is a graceful and lady-like actress, and entered into her part with spirit. Her singing, too, of this brilliant music marked a great improvement in her style. It was good and steady, and if not remarkable, is totally devoid of that affectation that mars many an excellent singer. In her rendering of *Di Tanti Palpiti* she met with a deserved encore. She looked charmingly, too, and much of the enjoyment of the evening must be ascribed to her exertions. Signor Rossi Corsi makes a clever and bustling Figaro, but unfortunately not a humorous one. His singing always shows talent and practice, and his acting was undoubtedly careful, but so careful indeed, that it is evident Figaro's jokes do not flow readily, that the character is assumed. The laughter, therefore, that belonged to him, was taken by Signor Sanquirico, whose exaggerations and burlesque as the Don Bartolo were carried too far to be artistic. We have, however, before noticed the version given by these gentlemen, and in the performance of last week there was no change to call for further remark. Signor Guidi's first appearance was certainly successful. He has a voice of good quality and much flexibility, and it seems also to have been properly trained. It is rather weak in some parts, the lower notes especially; but the upper region is very sweet in tone, and not wanting in force. He sang his music as the Count with some taste, and delivered his roulades with delicacy, the only defect being that his ascending passages wanted a little clearness. As a second tenor he will be efficient, having also a good appearance and bearing. The opera was well performed, with a certain equality which is always satisfactory. Signor Novelli appeared as Don Basilio, and gave his song in his usual musicianly manner. The orchestra played well, and the chorus was also good, so that the beautiful music of the opera had no injustice done to it; and it is music that always refreshes the ear.

On Monday the duly-announced appearance of our new prima donna, Signorina Bertucca, took place in the opera of *Otello*, an opera that has not for many years been performed in this country. Being one of the events in our opera season, the house was crowded in every part, all being eager and curious, if not anxious, to see upon what their future entertainment might depend. It may be questioned whether the opera chosen be the best adapted to display the lady's powers; we incline to think not; but there are caprices of singers and managers that must be indulged. In this case, it appears to us that Signorina Bertucca would have better fulfilled the demands of an actress in comedy than in tragedy. Her voice is a soprano, excellent in the upper notes, clear and round, and capable of great softness—a quality not often found; but, as is frequently the case with an upper register of this kind, it is accompanied by inferior chest notes; indeed, the lower part is weak and inexpressive. Her execution is admirable—rapid and forcible, or delicate as required; nothing can be better than the distinctness of her chromatic scale, while her shake is good and steady, and perfectly under control. She has evidently been well instructed, and with more of the vigor of the French school than the modern abandon of the Italian. Indeed her style is essentially French; add to which her accent and appearance aid the supposi-

tion that she may have studied in Paris. As an actress she cannot be said to be great. She is careful certainly, but one hardly feels her part, and when that is not the case, an audience cannot be carried away with the representation. We must not omit mentioning her admirable performance upon the harp in the closing scene, which showed great taste and skill.

From some cause or other, perhaps that of a heavy libretto, *Otello* has never been a favorite opera. The music is beautiful, and with difficulties enough to attract the ambitious, or dismay the timid; but however sung or performed, it is often found wearisome to a general audience. Signor Forti has an arduous task in the part of *Otello*, and much glorious music committed to him, and it is but justice to say that we have not before seen him to such advantage. Rossini's music displayed many beauties in his voice, and its management, that were not called out in that of Donizetti. On the whole, that tenor must be a singer of no mean pretensions who acquits himself well as *Otello*. His opening arias were given with energy and fire, and his voice was in excellent order. We have left ourselves hardly space to enter upon the claims of the other performers, Signori Novelli, Guidi, Beneventano, &c., nor to refer to the admirable management of the orchestra, which M. Maretzek is bringing to good discipline. We must, therefore, await another performance to enter more fully upon the matter. The Opera was well presented, and indeed must be classed among the best representations we have had here. It was very successful; as much so as the debut of the Prima Donna herself, who narrowly escaped an encore in the aria, "Assisa à piè d'un salice," which she sang beautifully. She will be really an acquisition.

MR. PIRSSON'S SECOND SOIRÉE.

On Tuesday evening of last week Mr. Pirsson gave another of his delightful evenings, or rather *re-unions* of our best artists and amateurs, partly to test the capabilities of a new "grand," fresh from his manufactory. The following was the programme on the occasion—or to speak more precisely, is the programme. 1st. Grand Trio: Messrs. Burke, Hoffman, and Boucher; Beethoven, Op. 1, No. 3, dedicated to Prince Lichnowsky. 2d. Quintett: Messrs. Burke, Scharfenberg, Helma, Boucher, and Dr. Quin; Spohr's 2d Double Quatuor thus arranged. 3d. Spohr's 1st Double Quatuor arranged as a quintett, by the same performers. 4th. Brilliant Fantasia for the Flute by Mr. Finkenstaedt, accompanied by Mr. Timm. 5th. Grand Quintett: Messrs. Finkenstaedt, Burke, Timm, Boucher, and Mendelssohn.

The evening was one of quiet enjoyment. One music desk fell, but it soon rose, and one player suddenly fancied himself reading in a strange clef; but as it was the first time he has been known to miss a note since the great earthquake in 18—, it was supposed he did it to show that he could. Mr. Pirason, who has the good taste to give these parties, is rendering his parlor through them the centre of the musical intelligence of the city.

Men of the world hold that it is impossible to do a disinterested action, except from an interested motive; for the sake of admiration, if for no grosser, more tangible gain. Doubtless they are also convinced, that, when the sun is showering light from the sky, he is only standing there to be stared at.—*Eliza Cook's Journal*.

What is Talked About.

— We commence in this week's paper the publication of a series of articles on the LIBRARIES OF EUROPE, which will be found to contain much valuable information, carefully and laboriously digested. They are from the pen of JOHN R. BARTLETT, Esq., whose name is so well known to the country from its connexion with various liberal learned pursuits. We trust to be enabled to continue these papers with a similar series of the leading American libraries, public and private, in the course of which a great deal of interesting material will be brought for the first time before the public.

— Mr. Gliddon's "private view" of the Panorama of the Nile came off on Tuesday evening, and notwithstanding the crowded state of the rooms, left a most favorable impression on the large number of distinguished spectators, from professional and fashionable life, assembled for the occasion. Its claims as a work of art justify Mr. G.'s promises. It may be visited again and again before the interest is exhausted, particularly as we understand the remarks of Mr. Gliddon will be varied from time to time till he has touched upon every point suggested by the scene. We shall return to the subject in our next.

— The forty-fifth anniversary of the New York Historical Society was celebrated by an address from the Vice-President, Hon. Luther Bradish, at the University Chapel, on the 20th ult. His subject was the Philosophy of History and the Progress of the last century, in the course of which he introduced a sketch of Mehemet Ali, derived, it is understood, from personal observation during a residence in Egypt. Mr. Clay was present during the evening. In noticing the proceedings, the *Providence Journal* adds: "Mr. Bradish ranks among all who know him as one of the most accomplished men in the country. With a mind stored with much practical knowledge in all that relates to the great interests of the nation, is combined that which he has acquired from extensive reading, from a familiarity with most of the European languages, and from personal observation in various parts of Europe, Asia, and Africa. He is, besides, a most polished gentleman in his manners, and it is worth a visit to the New York Historical Society to see with what elegance and dignity he presides over its meetings."

— The first centennial anniversary of the University of Pennsylvania was celebrated at Philadelphia, by an oration before the Society of Alumni, by William B. Reed, Esq., on the evening of Nov. 13th, and a dinner of the Graduates on the following day. At the latter the Hon. Henry D. Gilpin presided. Speeches were made by the President, by Prof. Reed, and others. A letter was read from the oldest living Graduate, the venerable Dr. Miller of Princeton, now in his 80th year.

— A pungent article in the *Christian Inquirer* complains of the over-productiveness of criticism in American literature, and asks: "Cannot we have some productive and creative authors?—writers who will go out as the bee goes to gather honey from the gardens of nature, and not sit at home writing books about books, essays about essayists, and thoughts on thinkers? It is reported that Fichte commenced one of his lectures thus: 'Gentlemen, think the wall;' whereupon all the scholars tried hard to think the wall. 'Now, gentlemen,' continued he, 'think the man who thought the wall.' We are all of us thinking the man who thought the wall, except a few,

who are thinking the man who thought the man who thought the wall."

— The *Courier and Enquirer* is publishing a series of articles on the London press, its history, business management, contributors, &c., commencing with the *Times* and *Herald*. The present editor of the *Times* is said to be Mr. Delaine, son of one of the original associates of the second Mr. Walter, who established the paper in its present prosperity. The journal was originally founded by a Mr. Walter, a printer and bookseller; his son carried it on with increased resources and expenditure, at a time when its discontinuance was seriously thought of. The principal property is now in the hands of the grandson, Member of Parliament for Nottingham. Mr. Gilbert A'Beckett, the writer for *Punch*, it appears from this article, has only recently retired from the *Times*, where he received £500 per annum, on a contract for three years, to furnish two articles weekly. Mr. A'Beckett's pay for the same articles in New York would be dollars instead of pounds, in case he were fortunate enough to secure an engagement of this kind. The correspondence of the *Times* employs an editorial establishment of two or three individuals in Paris: a Mr. O'Reilly had been at the head of this for fifteen years, till, at the breaking out of the last French revolution, he took his post in Italy. £800 or £1000 a year is the pay of the Paris correspondent. The New York correspondent is stated to receive £100 per annum. Mr. Oxenford, the translator from the German, is the London theatrical critic.

— The gossip of our foreign papers supplies us with the following personal and other items:—Mr. E. W. Lane, the author of "Modern Egyptians," and his sister Mrs. Poole, the authoress of "Englishwomen in Egypt," have left Egypt for England, after seven years spent in research and study.—It is reported that Madlle. Rachel is about to be married to one of the judges in the courts of Bordeaux.—Mr. Urquhart, M.P., in going in a small craft recently from Chesme to Ipsili, was attacked by pirates, and robbed of everything in his possession, even to his clothes. The weather being very mild, Mr. Urquhart did not suffer much inconvenience from the absence of his usual covering.—It is stated in the French journals that there are now about 60,000 decorated persons in France.—The Rev. H. H. Milman has been appointed to the Deanery of St. Paul's.

—A giant of immense proportions, named Joaquin Isserragué, has made his way from his mountain home among the Pyrenees, to Paris, where he exhibits himself at the Café Mouarde. He is seven feet four inches in height, and of proportionate width. His appetite is prodigious—half a dozen beefsteaks for his dinner, his after dinner coffee out of a soup-tureen, and a large loaf he calls his roll.—Count D'Orsay has retired from Paris with the Misses Power to the country house of his relative, Mad. de Grammont, where he is occupied restoring the paintings of the village church, and building a mausoleum to the memory of Lady Blessington.—One of the last requests of the late distinguished musician, Chopin, was, that the requiem of Mozart should be performed at his obsequies, which has been done at the Madeleine, Mmes. Viardotand, Castellan, and Signor Lablache, being the principal performers.—Mr. De Quincy intends soon, it is said, to publish in *Blackwood* some more astounding "Opium-eating Confessions" than any he has yet made. At his period of greatest success, his regular dose was 8000 drops per day! In order to

invigorate his injured constitution, he is in the habit of performing a daily walk of eight miles.

"It is with great regret," says the *London Literary Gazette*, "that we observe the continued indisposition of this very popular writer, announced as the cause of the non-appearance of *Pendennis* among its monthly compeers. We are glad to be informed that our witty confrère is getting convalescent; and, though his monthly labors have been interrupted, his annual volume promised for December may be confidently looked for."

— Mr. LOCHER, the originator of the Naval Gallery of Pictures at Greenwich Hospital, died lately in England. He was known in literature as author of "Naval Memoirs," and other sketches. He was a contributor to the *Plain Englishman*, "one of the first magazines," says the *Illustrated News*, "ever established for the instruction and amusement of the 'people.'" He was the author of an article in the *Quarterly* on London Architectural Improvements. He had been Secretary to Lord Exmouth and Commissioner of Greenwich Hospital.

— It is stated in the *Belfast (Me.) Signal* that property of the late Nathaniel Wilson, Purser in the Navy, amounting probably to \$30,000, is left ultimately to the town of Belfast, the income to be annually expended for Courses of Lectures for the benefit of the inhabitants.

THE GERMAN WATCH SONG.

HEAR, my masters, what I tell!
Ten has struck now by the bell,
Ten are the commandments given
By the Lord our God from Heaven.
Human watch no good can yield us,
God will watch us, God will shield us;
May He, through His heavenly might,
Give us all a happy night.

Hear, my masters, what I tell!
'T has struck eleven by the bell.
Eleven were the Apostles sound,
Who did teach the whole world round.
Human watch, &c., &c.
Hear, my masters, what I tell!
Twelve has struck now by the bell.
Twelve did follow Jesus' name,
Suffered with him all his shame.
Human watch, &c., &c.

Hear, my masters, what I tell!
One has struck now by the bell;
One is God, and one alone,
Who doth hear us when we groan.
Human watch, &c., &c.

Hear, my masters, what I tell!
Two has struck now by the bell.
Two paths before our step divide;
Man, beware, and well decide.
Human watch, &c., &c.

Hear, my masters, what I tell!
Three has struck now by the bell.
Threefold is what's hallowed most,
The Father, Son, and Holy Ghost.
Human watch, &c., &c.

Hear, my masters, what I tell!
Four has struck now by the bell.
Four times our lands we plough and dress;
Thy heart, O man, till'st thou that less!
Human watch no good can yield us;
God will watch us, God will shield us,
May He, through His heavenly might,
Give us all a peaceful night!

Publisher's Circular.

Dr. RAFFALL will commence his course of Lectures on the Poetry of the Hebrews, next Monday evening, at the Stuyvesant Institute.

LITERARY INTELLIGENCE.

HARPER & BROTHERS have in press "Memoirs of the Life and Writings of Thomas Chalmers, D.D., LL.D., by his Son-in-law, Rev. William Hanna, LL.D." Their publications for this week are—a new English-Latin Lexicon, Edited by Charles Anthon, LL.D. *The Ogilvies*, a Novel. A new Edition of Whately's Elements of Logic, and Noel's Essay on Christian Baptism. They have nearly ready Anthon's Ancient and Medieval Geography. Major Ripley's War with Mexico. *The Whale and his Captors*, by Rev. Henry T. Cheever. The third and last part of "Roland Cashel," by Charles Lever, will be published next week.

BAKER & SCRIBNER announce, in addition to former lists, a new work by Mr. WILLIS—"People I have met with; or Portraits from Living Society." Also "Annals of the Queens of Spain," by Mrs. GEORGE; and "Desultoria, the recovered MSS. of an Eccentric."

STRINGER & TOWNSEND have now ready "The Golden Calf; or Prodigality and Speculation in the Nineteenth Century," and, shortly, Lady Bulwer's new novel, "The Peer's Daughter."

BANGS, PLATT, & Co., have received new volumes of Bohn's various libraries.

TICKNOR, REED, & FIELDS, have now ready, BROWNING'S POEMS, 2 vols.; GRACE GREENWOOD'S Writings; CHARLES SPRAGUE'S POEMS, &c.

LEA & BLANCHARD announce JOHNSTON'S Physical Atlas for publication in December, in one vol. 4to., with twenty-six illustrations. They have nearly ready a new and improved edition of Mrs. Somerville's Physical Geography. These are important and popular works, well worth the attention of the trade. The way has been paved for their reception by articles in all the leading reviews, and we are pleased to announce their publication by a house so well known for the issue of scientific works as Messrs. Lea & Blanchard.

Mr. JONES'S "Essays upon Authors and Books" will appear immediately from the press of Messrs. STANFORD & SWORDS.

Mr. Roorbach has in preparation a Supplement to his catalogue of American publications; and also, to appear about the same time, a Classified Index. We hope the booksellers at large will respond to his circular, by giving full information regarding their publications. They will be serving their own interest by securing a permanent advertisement for their books, and at the same time add to the already acknowledged value of the *Bibliotheca Americana*.

The Classified Index will be a valuable addition, giving at a glance all the various works on any particular subject.

We would invite attention to an advertisement in our columns "to Publishers of Periodicals."

Mr. MOXON announces a cheap edition of WORDSWORTH'S Poetical Works, in six cheap pocket volumes.

CHAPMAN has published "William Von Humboldt's Letters to a Female Friend, translated from the second German edition."

The first volume of "Southey's Life and Correspondence, containing his Early Autobiography, College Life, Voyage to Lisbon," &c., was published by Longman, Nov. 3, to be followed by the second in December, and thereafter the four remaining volumes on alternate months.

Bohn's new volume of the Standard Library is "Schlegel's Lectures on Modern History; now first translated."

"Chronicles and Characters of the Stock Exchange," by John Francis, author of the History of the Bank of England, a new work just issued by Willoughby & Co.

LIST OF BOOKS PUBLISHED IN THE UNITED STATES FROM THE 10TH TO THE 30TH NOV.

- American Almanac for 1850. 12mo. pp. 348 (Boston: Little & Brown—N. Y.: G. P. Putnam).
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